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Spring 2014

## Thick Images: Rendering Digital Dimensions- Part 1

Jeff Nedelka

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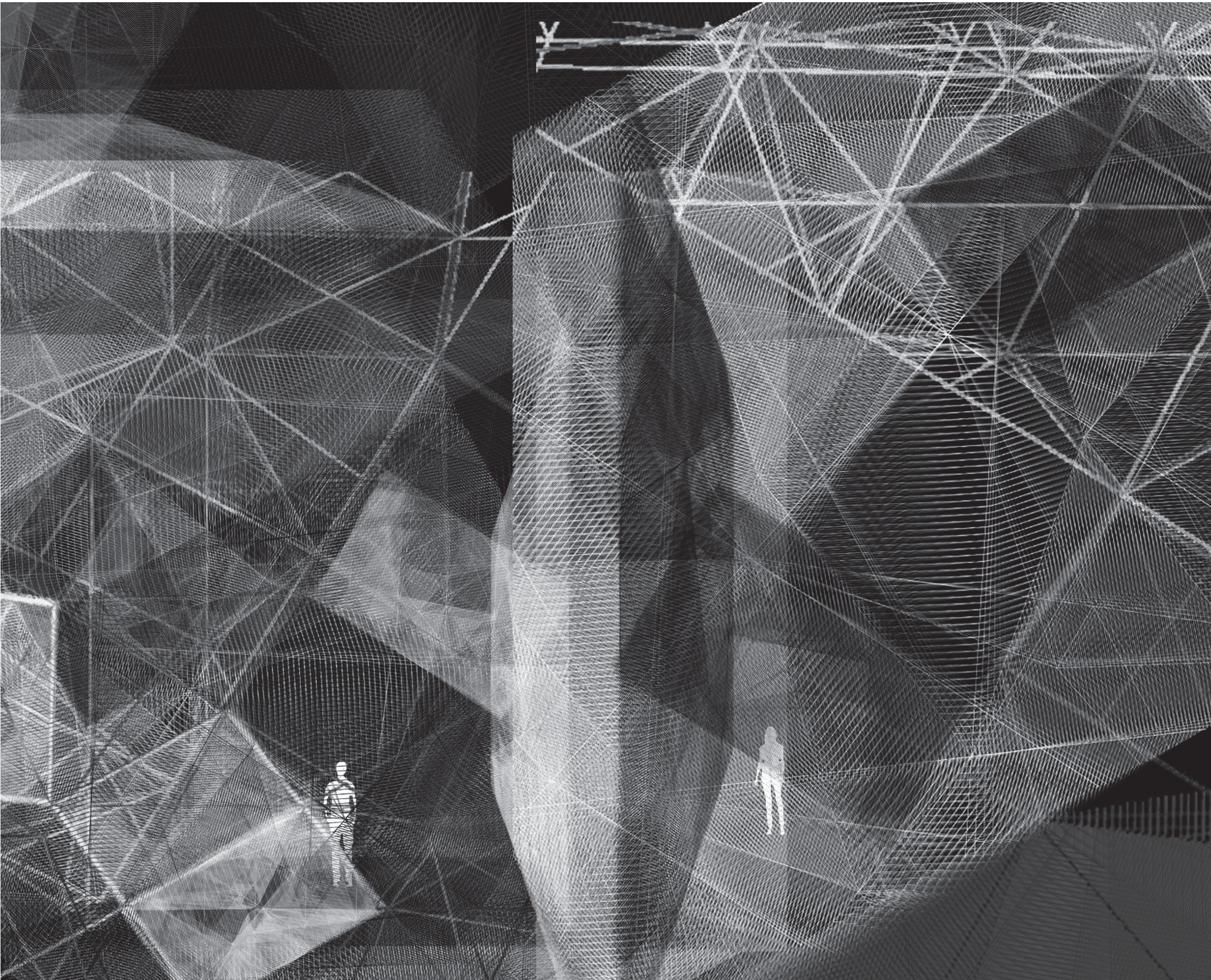
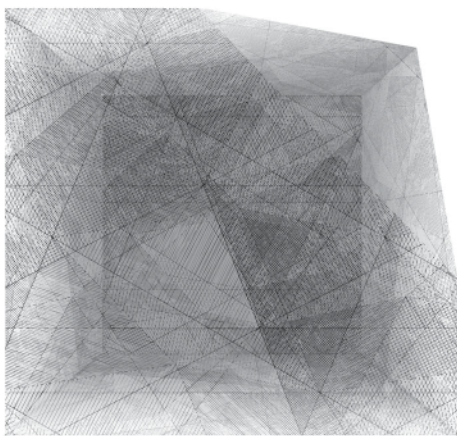
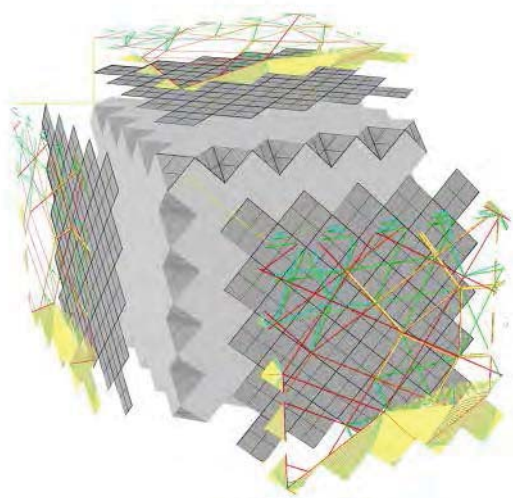
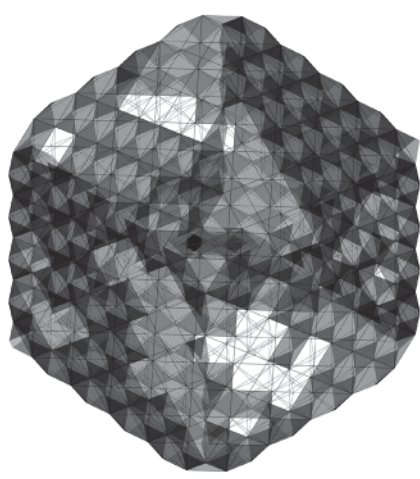
# THICK IMAGES

## Rendering Digital Dimensions

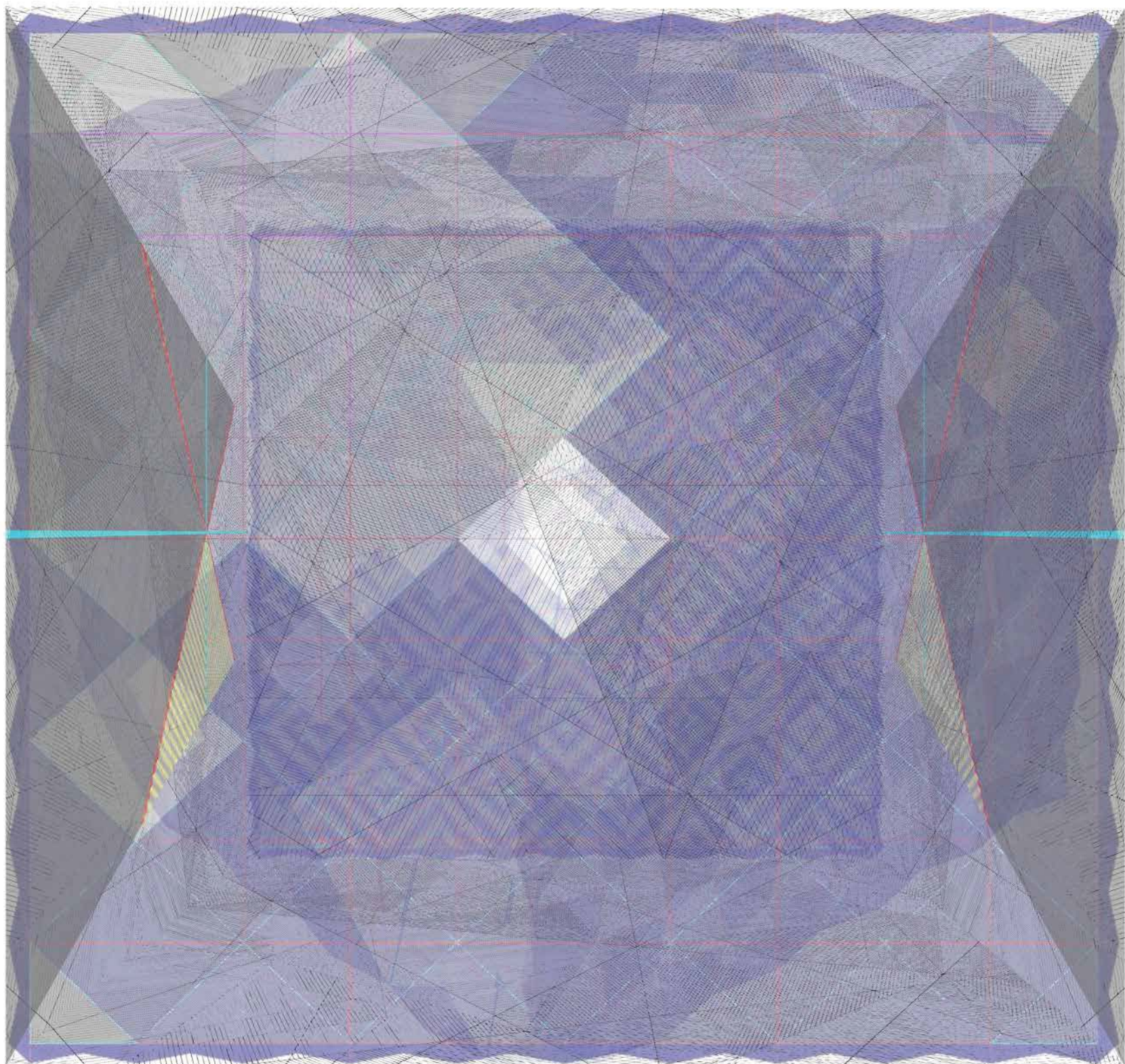
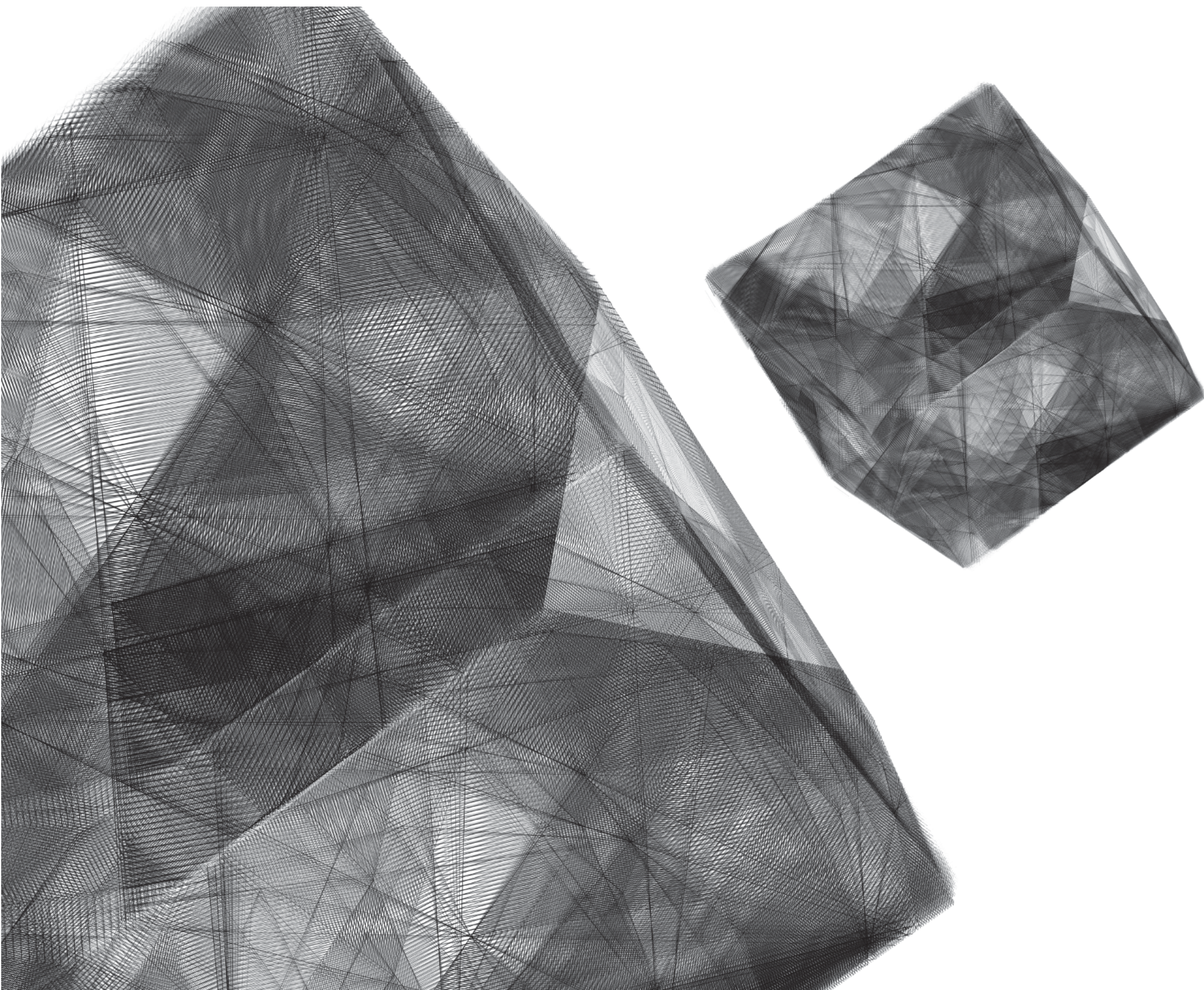
Jeff Nedelka

Mark Linder / Jonathan Louie

Thick Images is an investigation into the creation, perception, and possibilities of digital architectural representation. Rethinking the relationship between rendering and building, among other design possibilities, Thick images considers the qualities and characteristics both inherent to and demanded of the digital, and suggests new ways of reading and deploying common, contemporary image making tools.



Interior, 2014.





# FOCUS, PLANES & PALETTES

## G.B. PIRANESI ETCHING AND ARCHITECTURE

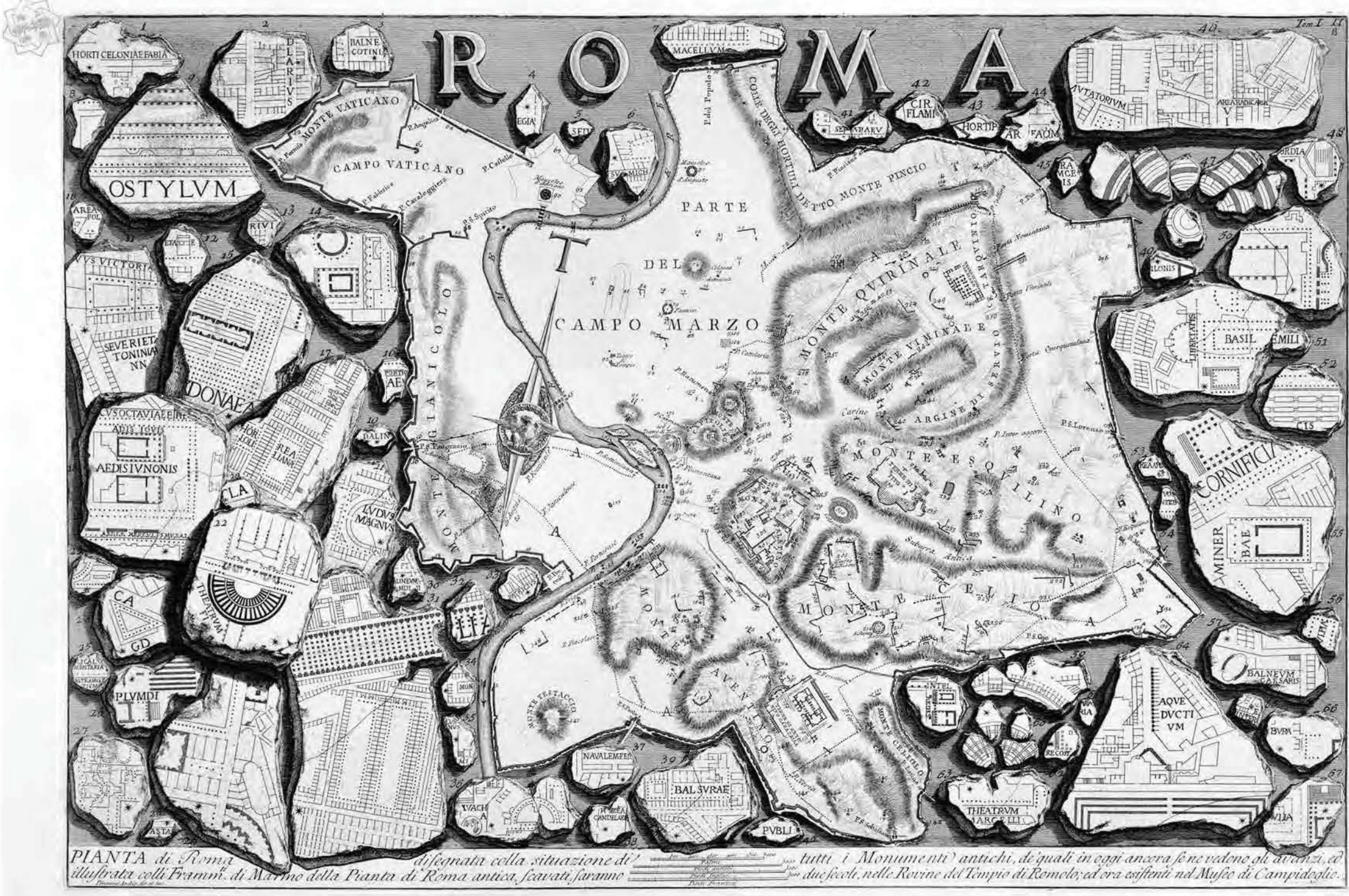


IMAGE CAPTURE, 1 SUBJECT

G.B. Piranesi  
Le antichità Romane  
1761  
Etching



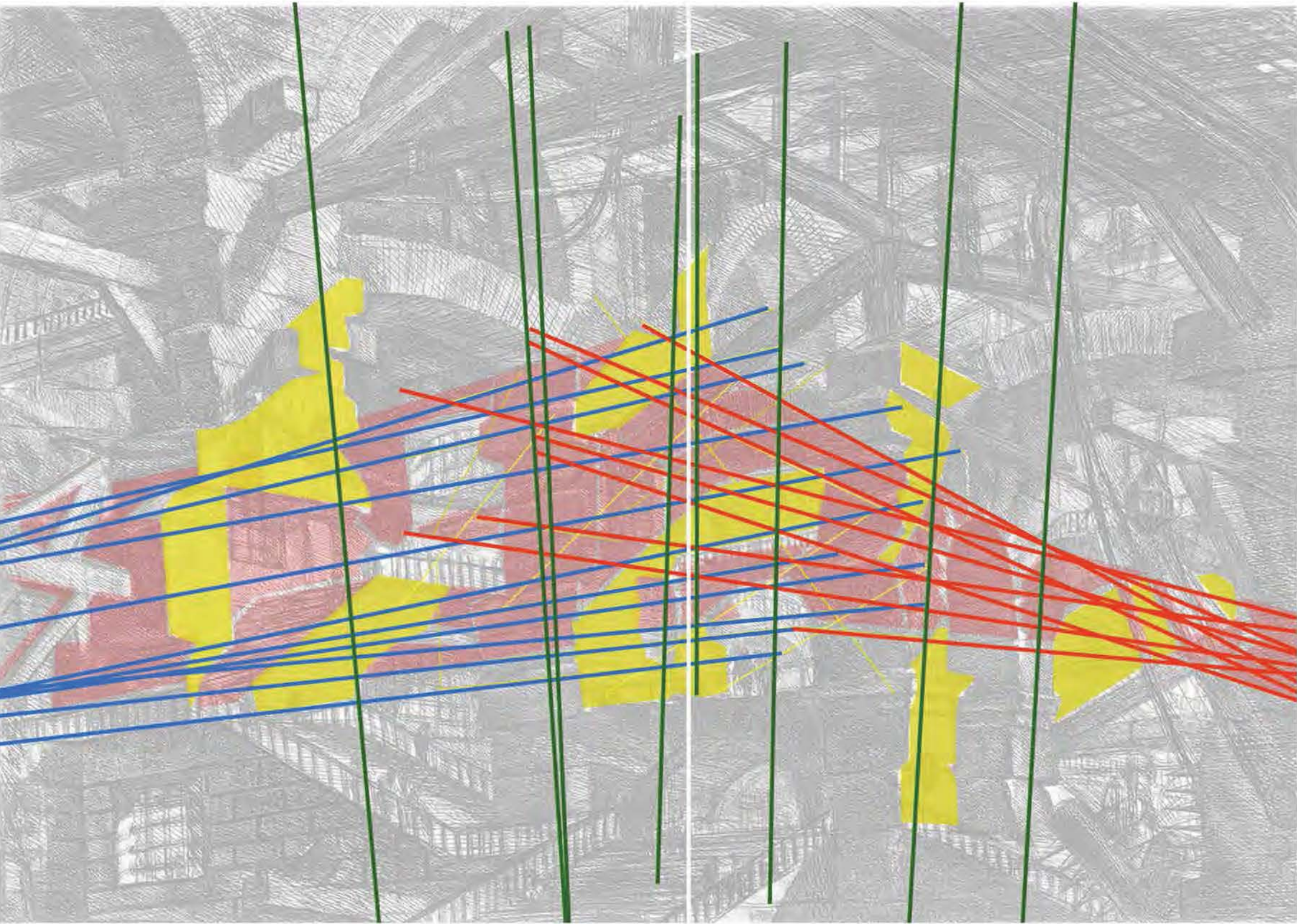
IMAGE SELECTION, MANY SUBJECTS

G.B. Piranesi  
Collection of Etchings

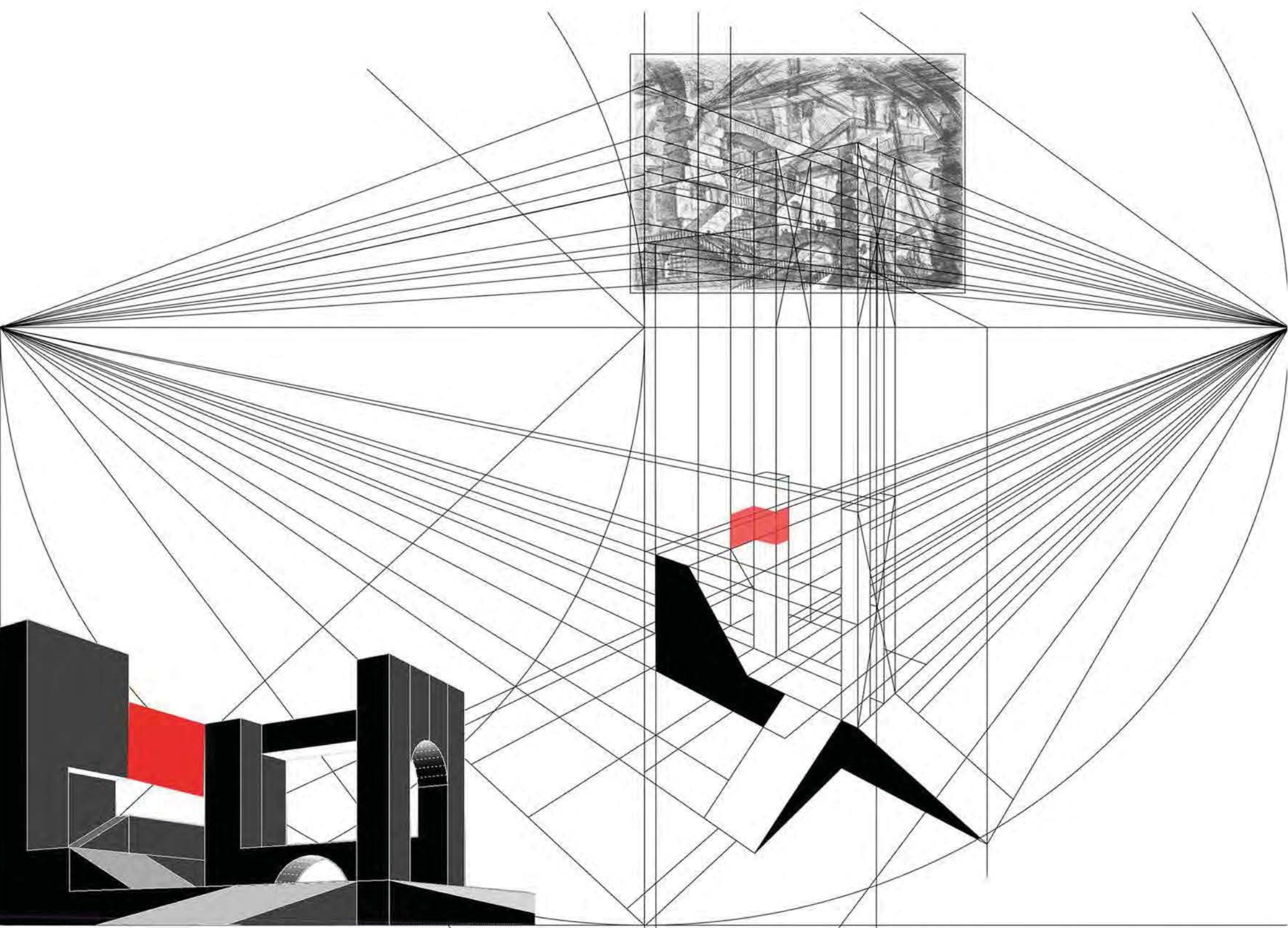
Piranesi's Carceri series was an exaggeration of his investigations and depictions of Roman ruins. After carefully studying the antique architectural monuments of the city, Piranesi created ostensibly authentic representations through etching. His additions of small scale figures within many of his images added to an aura of the sublime and grandiose which became part of his signature style. Contemporary studies, such as that of Joanna Rapp, have shown that not only were his figures not to scale, but often times his perspectives were masterfully forged from impossible geometries, nearly impossible to discern with the naked eye, but mathematically discoverable through the use of a technique called restitution. These techniques of mismatched scale and obscured perspectives were employed in his Carceri series to create an even more dramatic fictionalization of reality, with classical motifs. Additionally, a much more sketchy and heavily stylized etching technique was employed to augment the sense of confusion and disorder within his images.

Piranesi's Carceri represent a conflation of source images to create deceptively complex and sophisticated hyper-image that is both visually compelling and yet technically impossible as a reality. Deeper investigation into the resolution of the printed image reveals the extraordinary depth to which this attitude permeated his images.

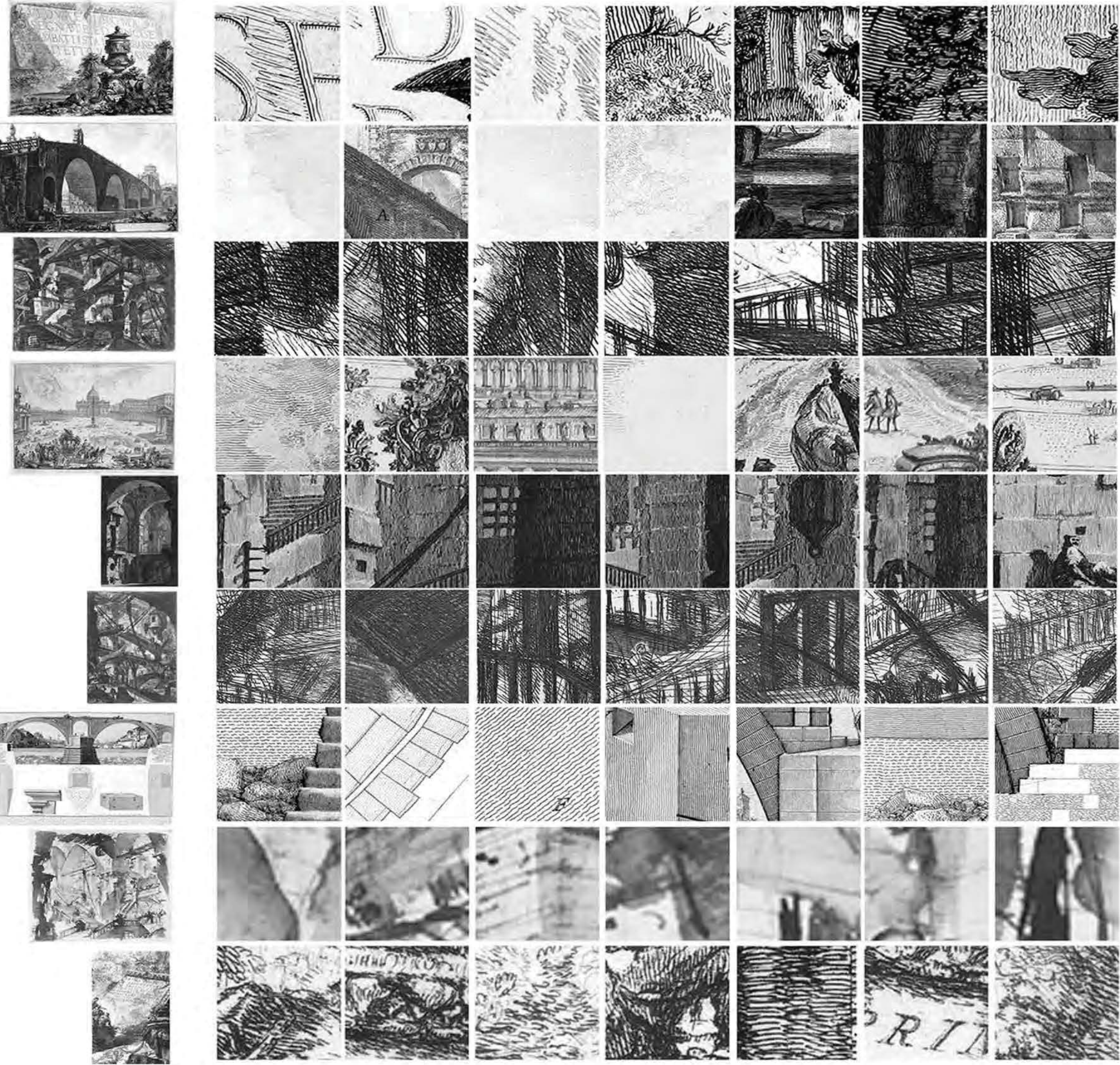
### PERSPECTIVE & GEOMETRIC RESTITUTION



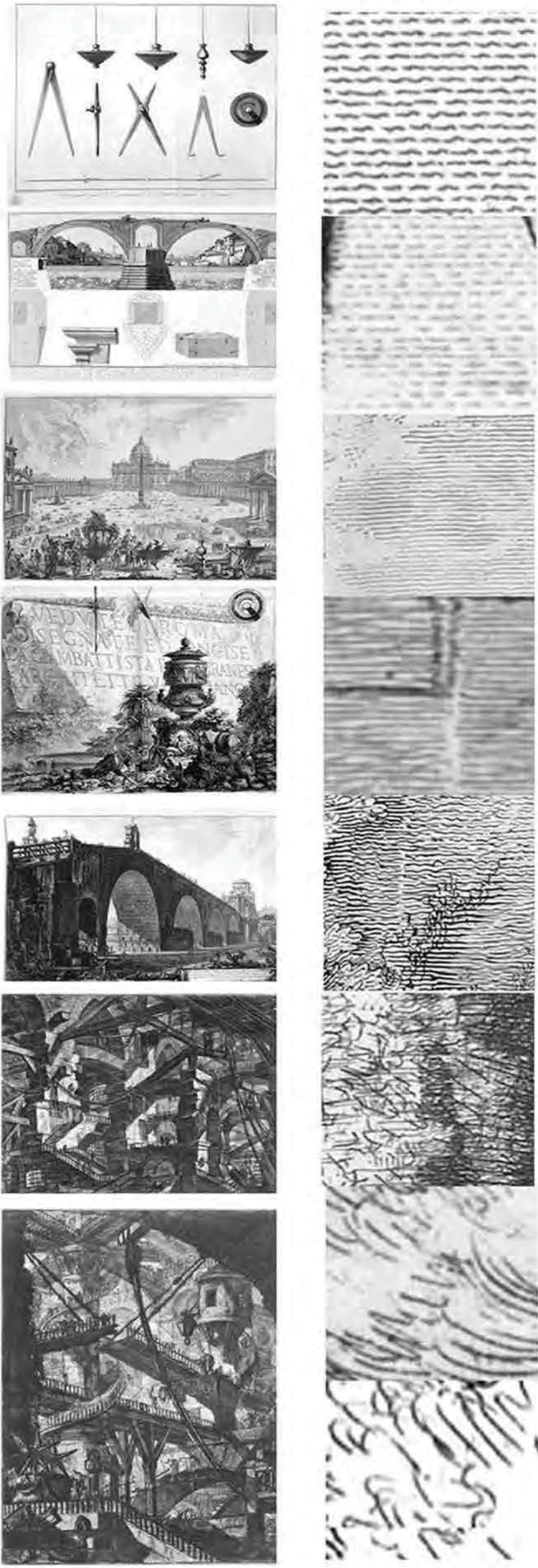
Impossible vanishing points prevent a measurable perspective, yet believable sightlines are existent. The strongest of these lines serve to define the foreground of the image, allowing the edges to drift out of focus. Highly detailed and tonally intense central regions capture the eye, while implying shifting planes and a complex foreground / background relationship.



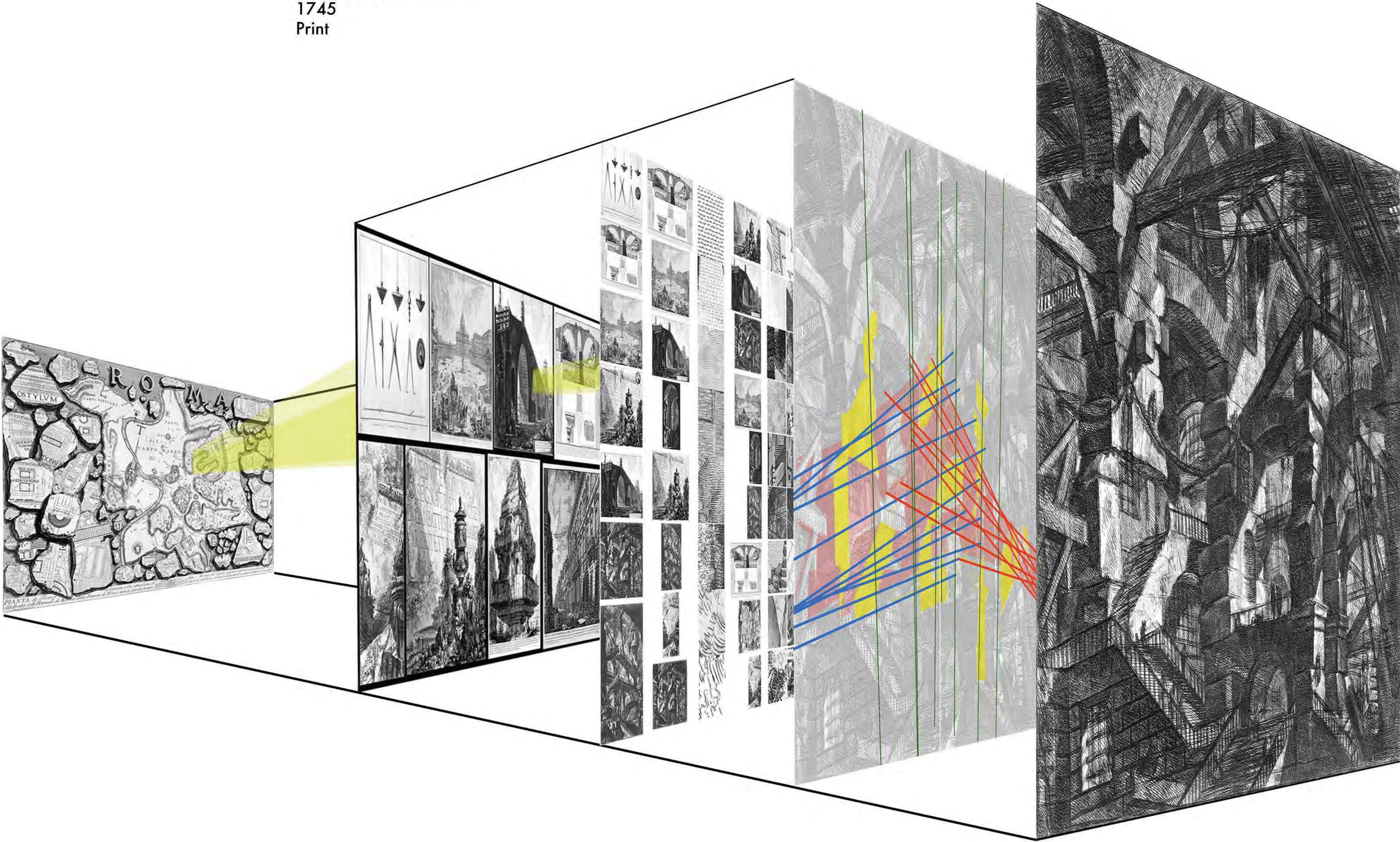
Even within a given typology of etching, Piranesi uses a variety of tonal devices. We can begin to areas of overlap between works of varying precision, however the Carceri series is consistently suggestive and seemingly incomplete.



Samples from a series of Piranesi's etchings reveal the variety of lineweight and tone he was capable of generating. The style of his line work reflects the overall nature of a given image: highly precise and ordered when dealing with diagrammatic images (top), devolving into scattered, sketchy semi - unpredictable work for his more fantastical pieces



G.B. Piranesi  
Carceri Series, Plate XIV  
1745  
Print









# SPECTACLE, DISTANCE, PERCEPTION

ALBERT SPEER *via* LENI RIEFENSTAHL:  
PHOTOGRAPHY AND ARCHITECTURE

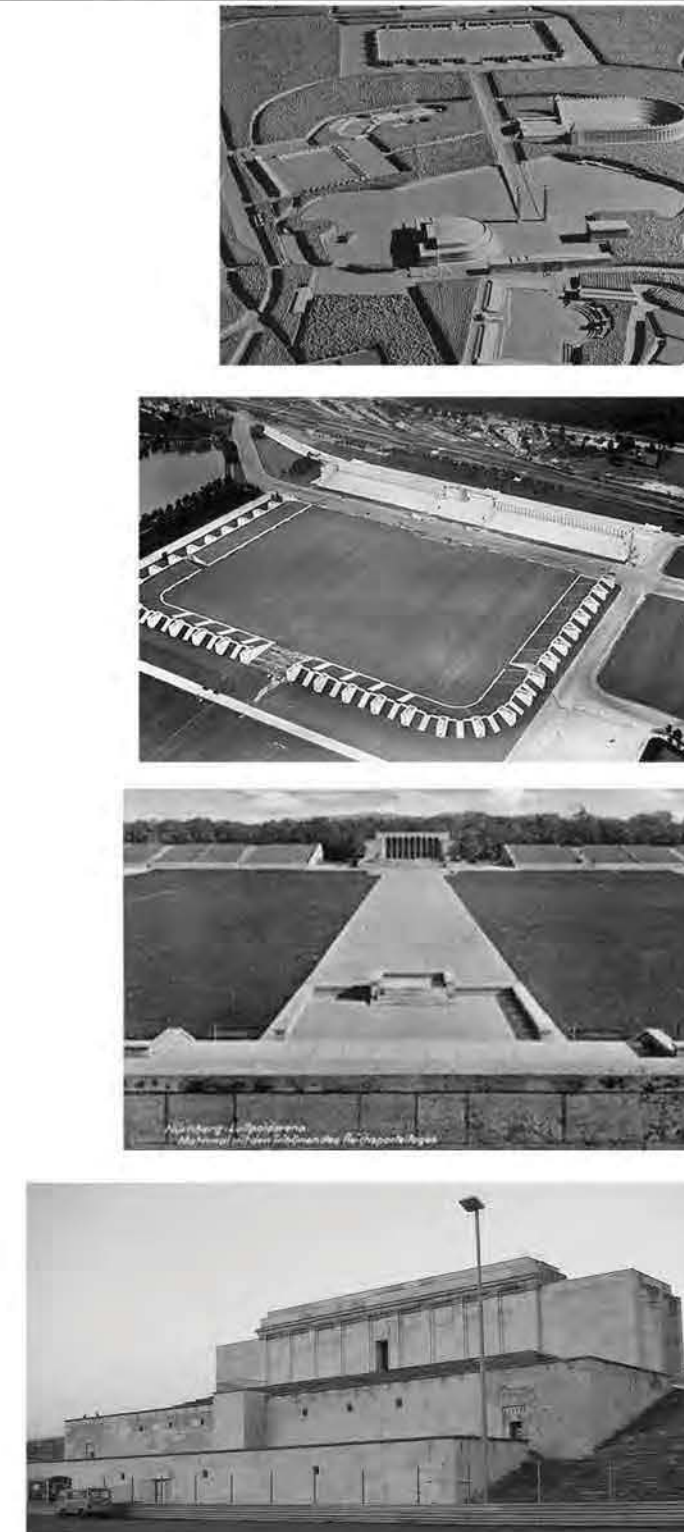


IMAGE CAPTURE, 1 SUBJECT

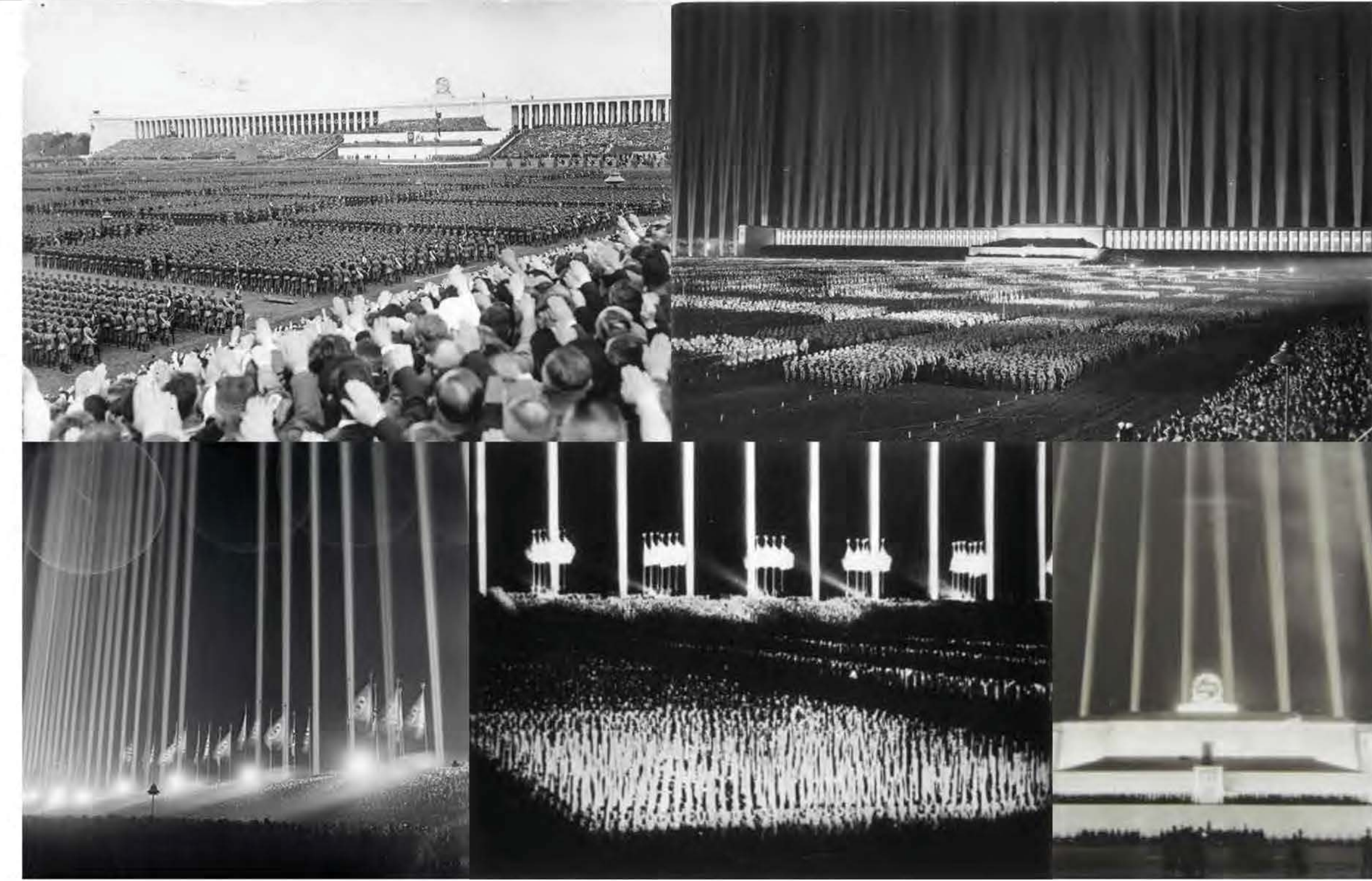
Anonymous  
Zeppelin Field  
1934  
Photograph



IMAGE SELECTION,  
MANY SUBJECTS



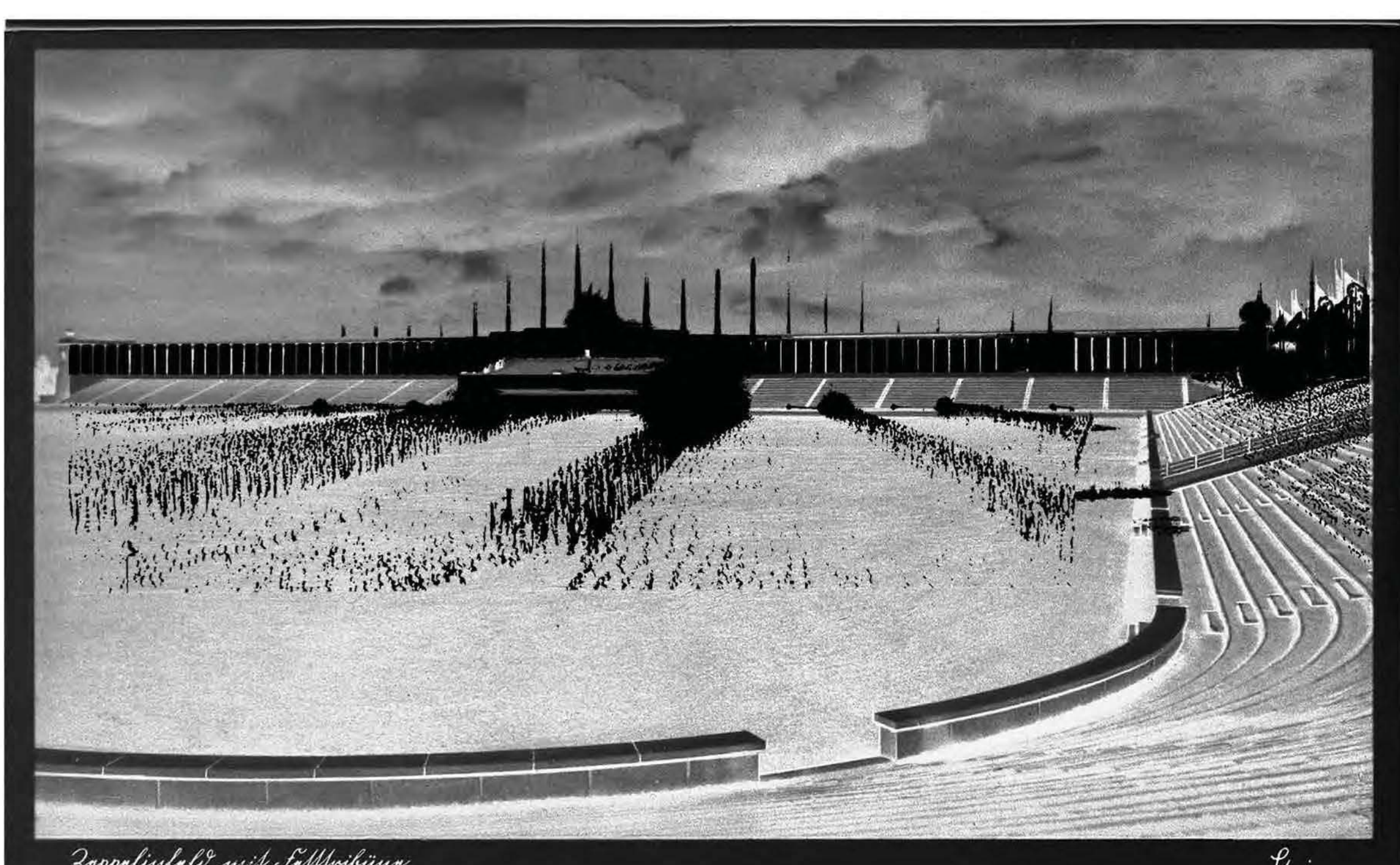
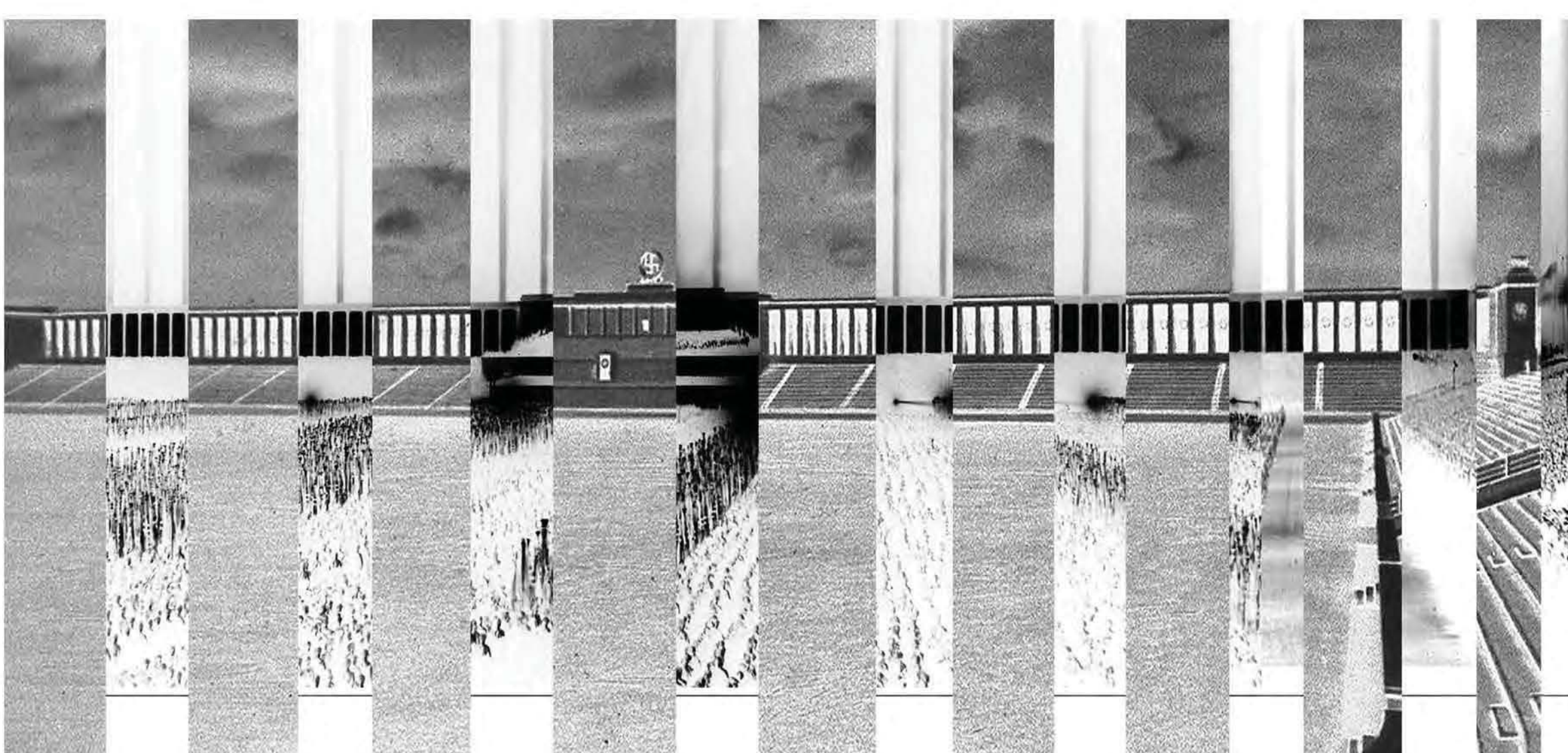
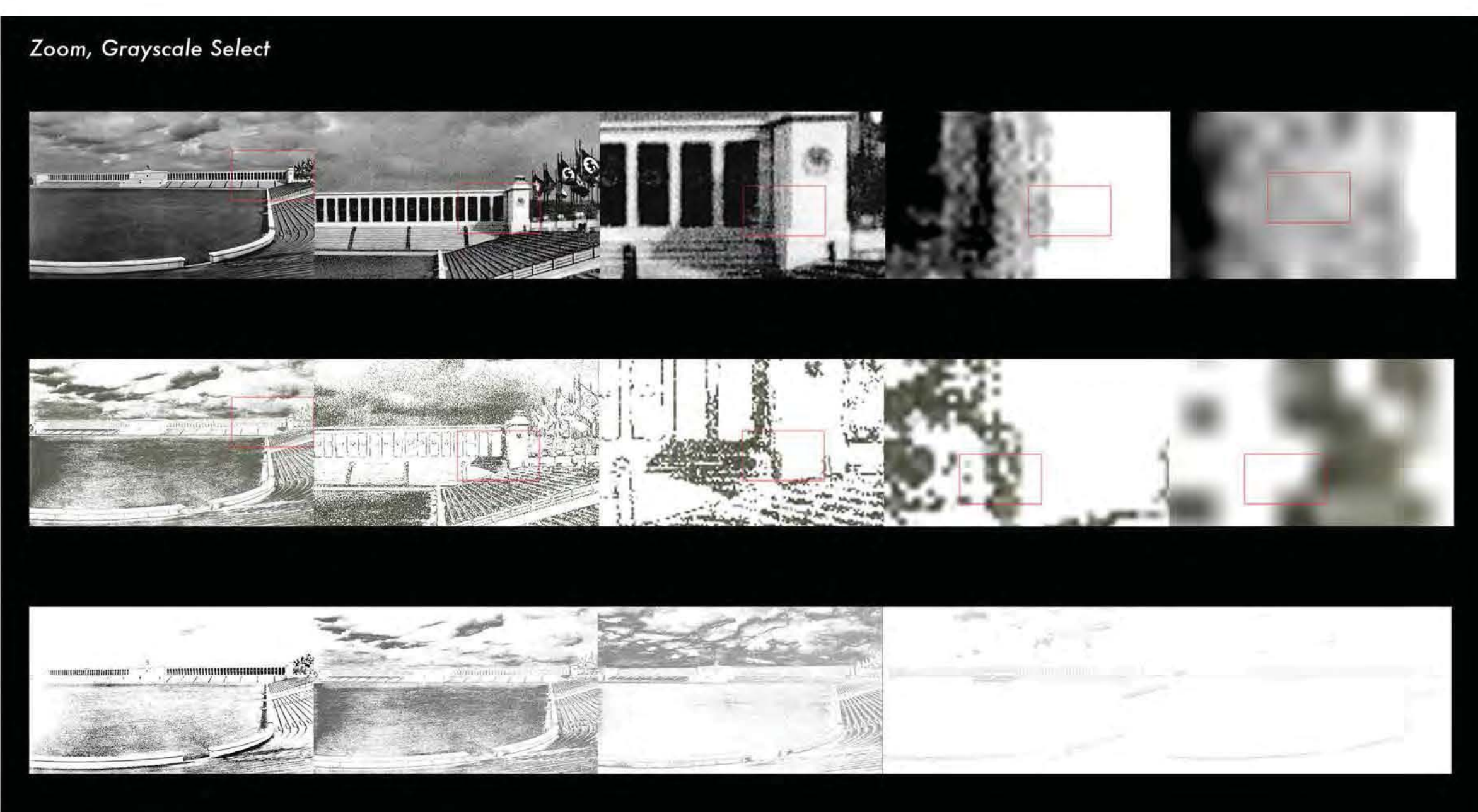
Anonymous  
Zeppelin Field  
1934 - 2010  
Photographs, models, painting



NEW SUBJECT, INTERPRETED IMAGE

Leni Reifenstahl  
Triumph of the Will, and stills  
1935  
Film, Photography

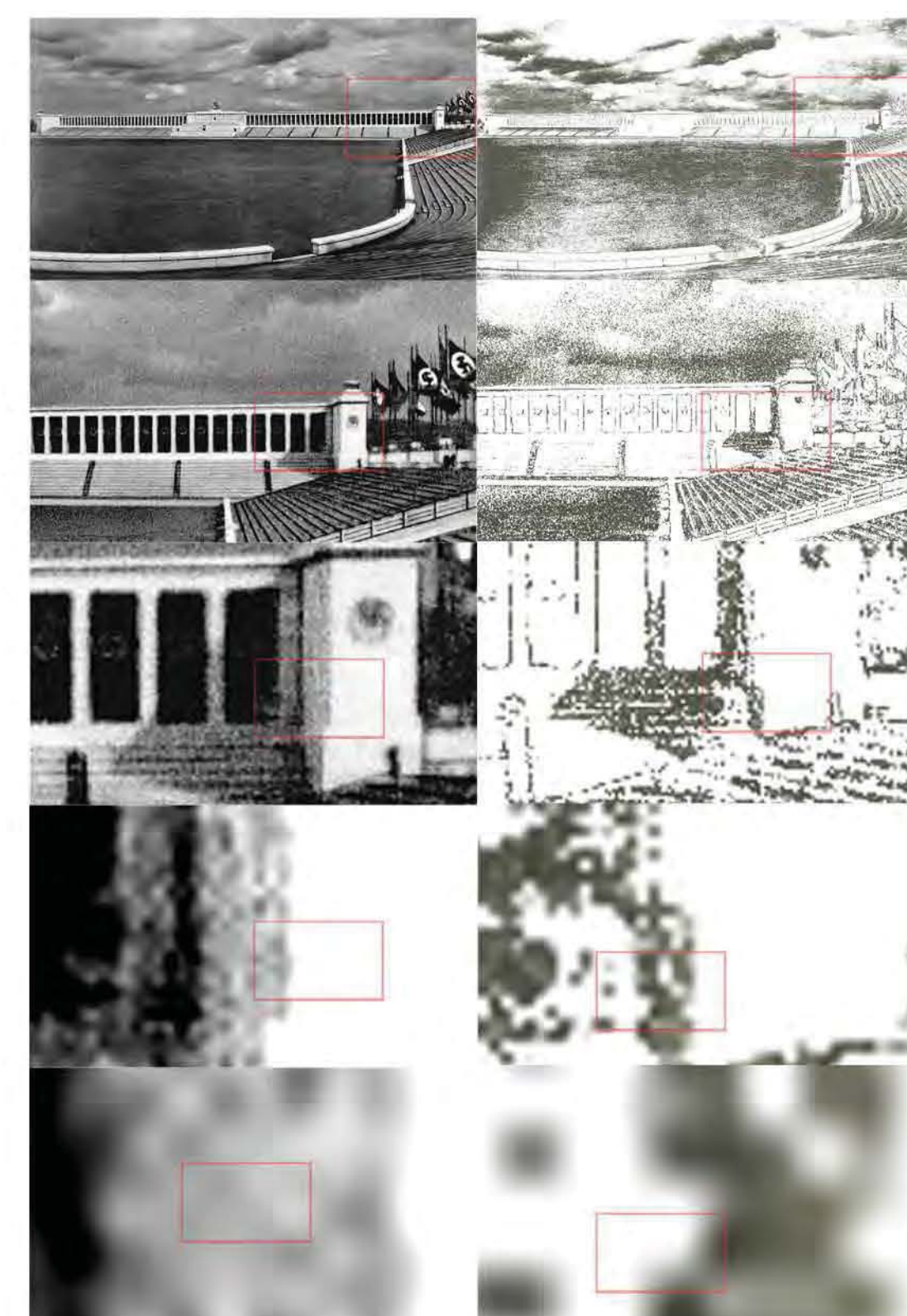
## RESOLUTION, DETAIL, HYPER IMAGE



While the setting of these images are all powerful in their own way, it is the introduction of light during the night shots, combined with the blur of the moving camera which cement the aura of this final print. The use of light limits the amount of detail available to the viewer, making it easier to imagine one's self among the crowd. The crisp geometries of the architectural monument highlight the permanence of the state as compared to the individual, a frightening but very deliberate motif. The crowd of individuals is subsumed into a pixelated surface, made visible only through the guiding light of the state.

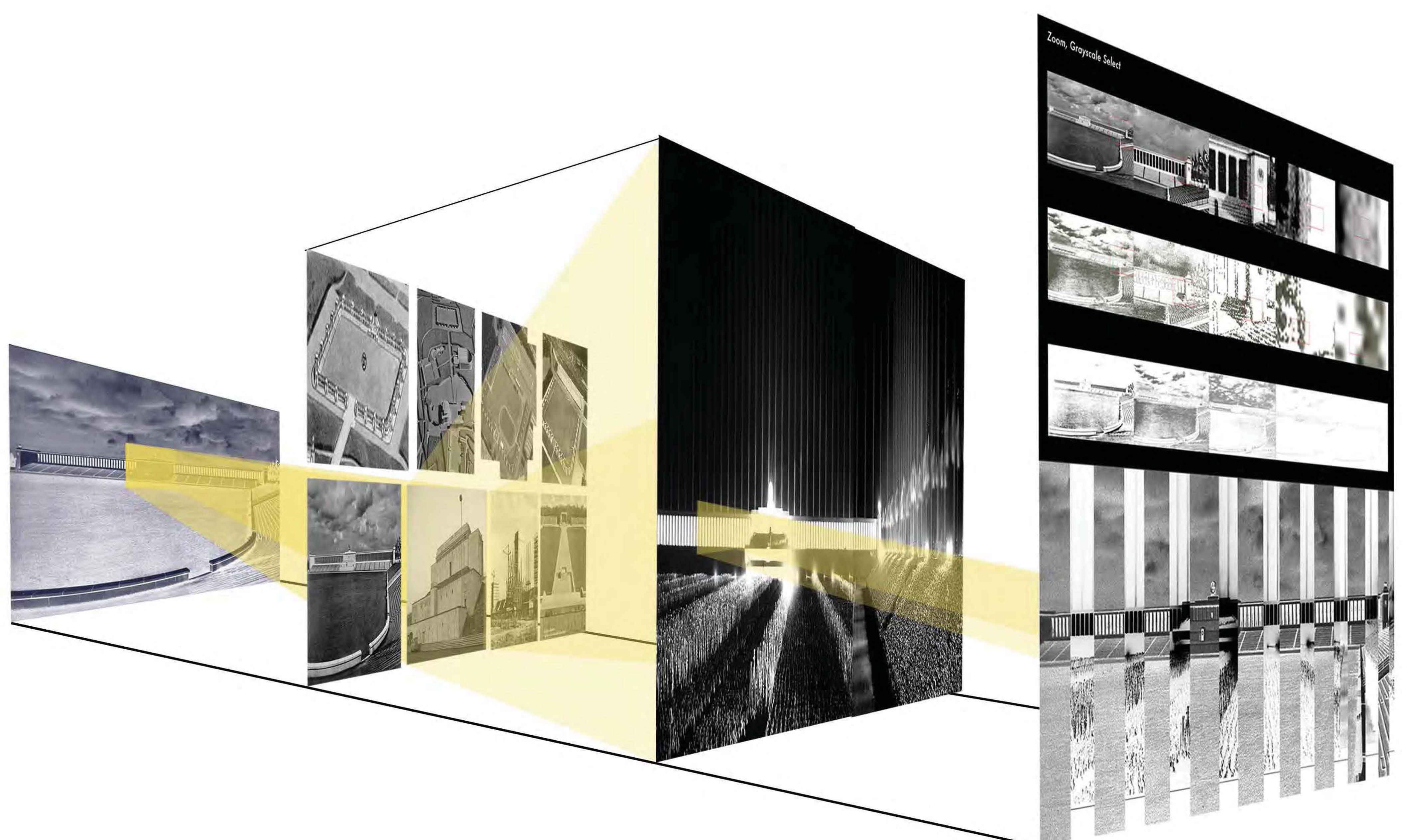
Images are significant surfaces...signify—mainly—something 'out there' in space and time that they have to make comprehensible to us as abstractions (as reductions of the four dimensions of space and time to the two surface dimensions). This...ability to abstract surfaces out of space and time and to project them back into space and time is what is known 'imagination'. It is the precondition for the production and decoding of images. In other words: the ability to encode phenomena into two-dimensional symbols and to read these symbols.

Vilem Flusser  
Toward a Philosophy of Photography

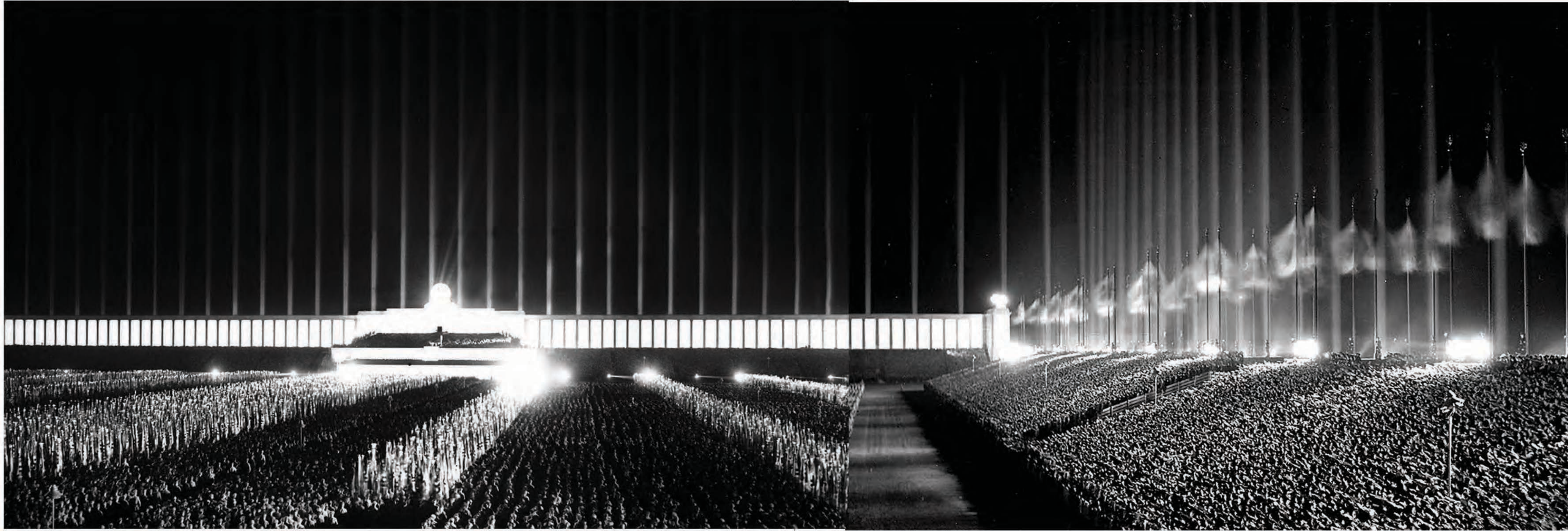


Leni Reifenstahl  
Triumph of the Will, and stills  
1935  
Film, Photography

The Parade grounds at Nuremberg offer an extraordinary example of a complex image which has undergone careful editing at every stage of its existence. Beginning with the design of the architectural set piece, this location was always intended to serve one ultimate goal: the creation of propaganda images. The architecture sets the stage, quite literally, for a mass gathering before a dictator. The overpowering spectacle of his public address is to be reinforced through dramatic lighting, and filmed by Leni Reifenstahl for her state commissioned piece Triumph of the Will. The initial captured image is the bare architecture, ready to act as stage. This location can be viewed from an infinitude of perspectives, which create varying levels of visual drama. With a chosen perspective, the captured image can now be edited and transformed through a series of post-production choices into the propaganda tool it was always intended to be. In this instance, the dark political agenda behind the creation fo the final image is as forboding as Benjamin's prediction.









# SOURCING, REVEALING, REFLECTING

## GERHARD RICHTER Painting & Image Making



IMAGE SELECTION, MANY SUBJECTS

Album Photos  
1962  
51.7 cm x 66.7 cm  
Atlas Sheet: 2

### BETTY

Gerhard Richter, multiple media



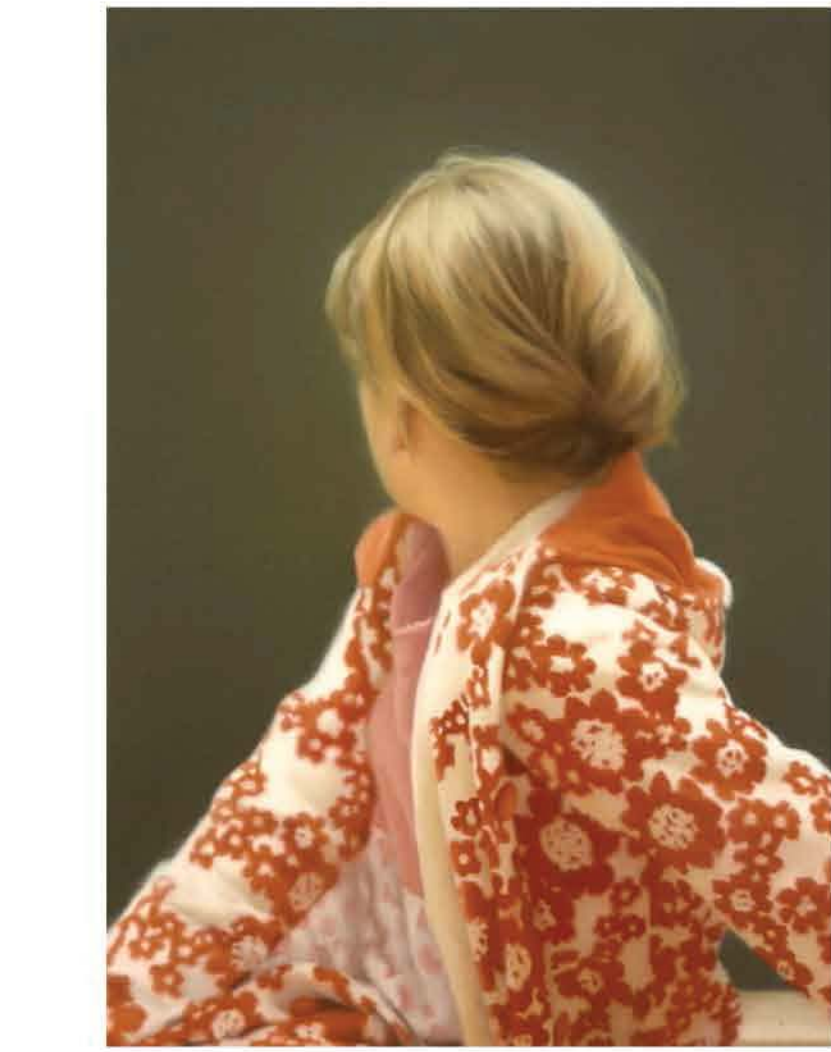
Betty Richter  
1975 36.7 cm x 51.7 cm  
Atlas Sheet: 393



Betty Richter  
1978 36.7 cm x 51.7 cm  
Atlas Sheet: 394



Betty  
1977 30 cm x 40 cm Catalogue  
Raisonné: 425-4  
Oil on canvas



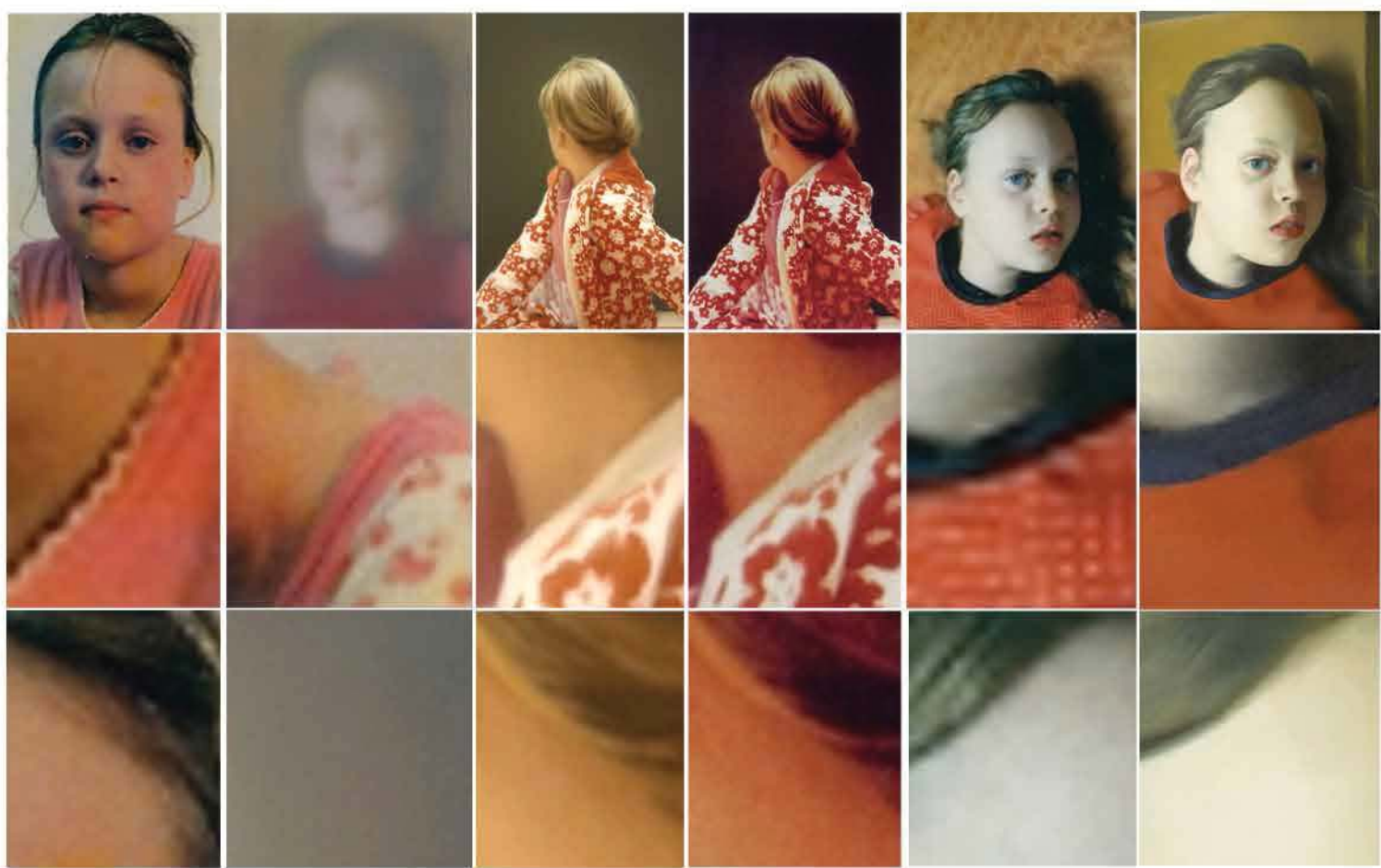
Betty  
1988 102 cm x 72 cm Catalogue  
Raisonné: 663-5  
Oil on canvas



Betty  
1991 97.1 cm x 66.2 cm  
Editions CR: 75



Betty  
1977 50 cm x 40 cm Catalogue  
Raisonné: 425-5  
Oil on canvas



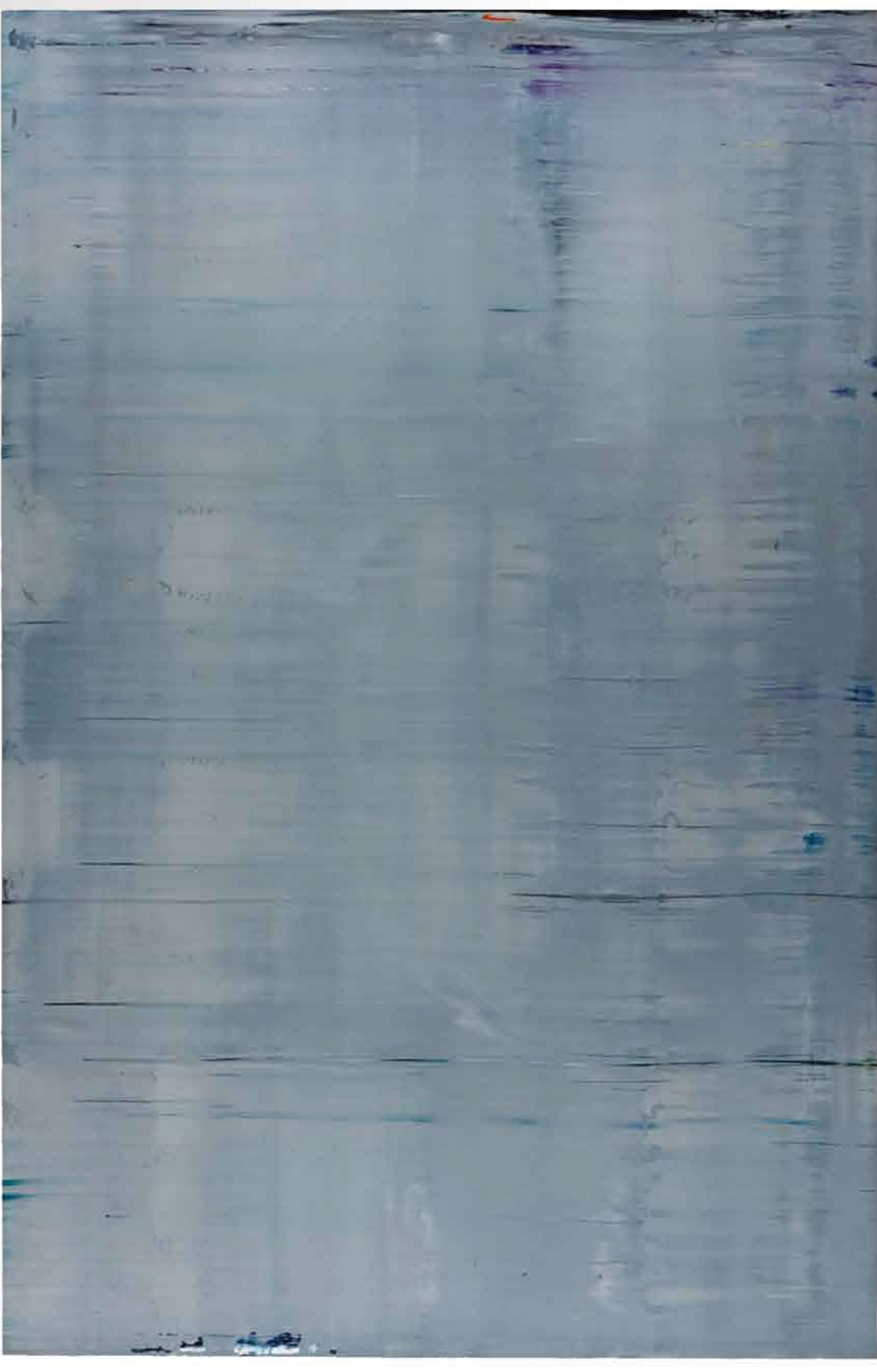
Richter's body of work deals intimately with what it means to paint, and how painting can act as a filter or mediator between images and image types. His portraiture is executed in a classical style, achieving traditional and aesthetic excellence. These images contain what Benjamin refers to as aura, and represent what was, prior to the 19th century, a complete work of art. The introduction of photography and mechanical reproduction worked towards destroying Benjamin's aura, but perhaps created a new space for the artist to express himself. This space lies between the 'Captured Image' of a film negative or, analogously, an etched plate, and the final print.

The editing which occurs in this space is art in the age of mechanical reproduction, and is the world of editing and refining images captured image for distribution. Richter interrupts this process with painting. By painting photographs, he engages with the material a new way, adding a new sense of aura and creating a 'trace' for the captured image. His abstract works take us deeper and deeper into the filter of paint as it works to remediate 'original' images, creating new works of complexity and inviting viewer interpretation. This plunge into the physical depths and detail of painting culminate in his strip paintings; digitally produced, highly refined compositions which reveal the fundamental nature of the materials used therein



IMAGE CAPTURE, 1 SUBJECT

Familie am Meer  
1964  
150 cm x 200 cm  
Oil on Canvas



INTERPRETED IMAGE  
Grey (880-3)  
2002  
220 x 154 cm  
Oil paint on aluminium

RESOLUTION, DETAIL: HYPER IMAGE



Grey (880-3)  
2002  
220 x 154 cm  
Oil paint on aluminium



STRIP  
2011  
300 cm x 300 cm Catalogue Raisonné: 922-1  
Digital print on paper between aluminium and Perspex (Diasac)



PAINTING  
PHOTO NEGATIVE  
ENGRAVING

These processes 'end' here

Captured Images become  
source material

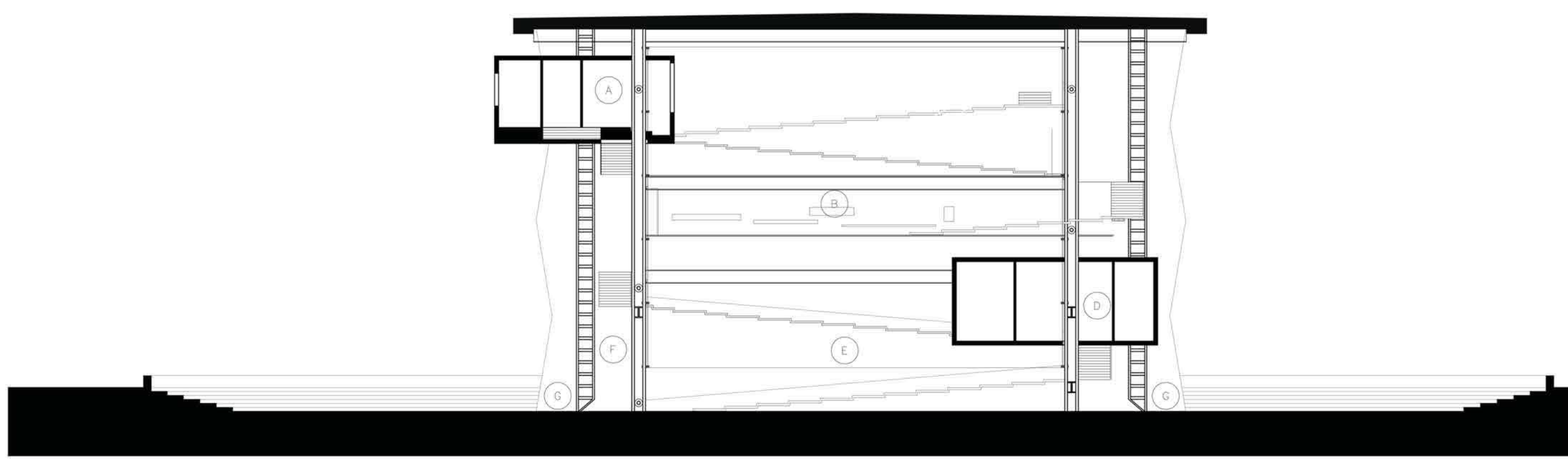
Source Material edited, new aura,  
created, invites political/individual  
interpretation. The printed image  
resides here.

Image scrutiny reveals unanticipated or super focused relationships with captured image

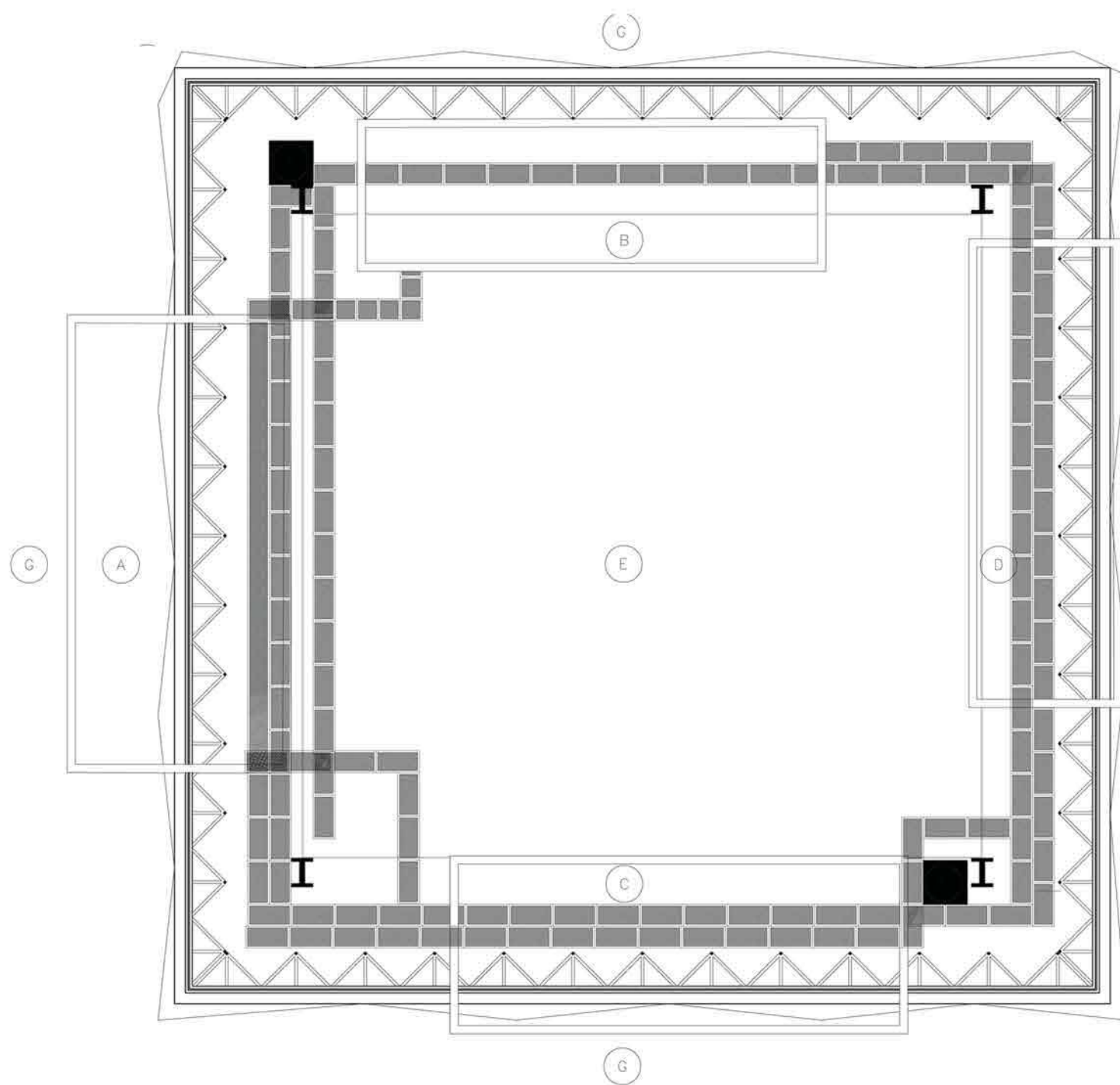
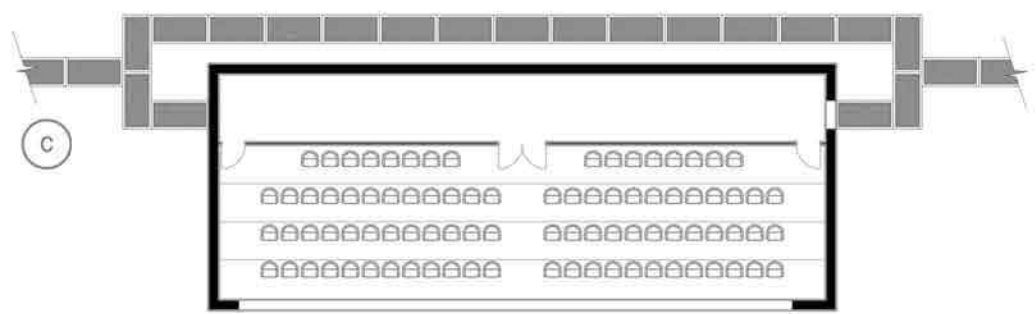
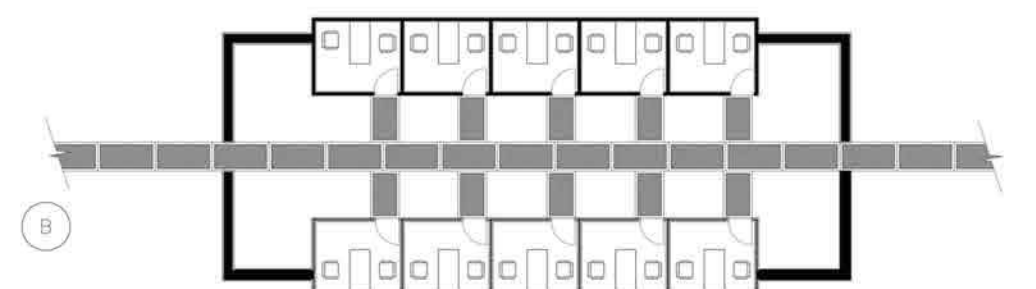
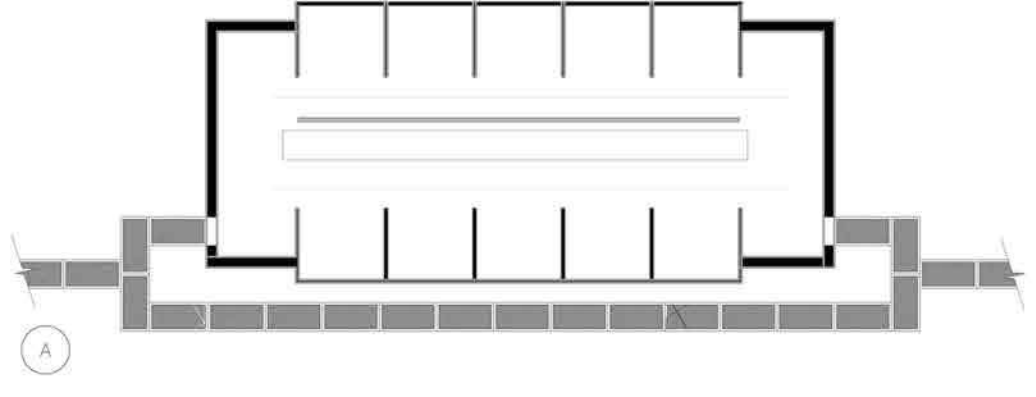


# STORY EXCHANGE

**BOSTON, MA**  
Studio Project, 2009



1 SITE/BUILDING SECTION  
1/18"=1'-0"



- (A) THEATRE  
(B) RECOGNITION  
(C) GARDEN  
(D) CONFERENCE  
(E) ATRIUM  
(F) ELEVATOR  
(G) ENTRANCE

**A MAIN THEATRE PLAN**  
1/16"=1'-0"

**B** RECORDING BOOTHS PLAN  
1/18"=1'-0"

C CARRELLS PLAN  
1/16"=1'-0"

0 DIAGRAMMATIC PLAN  
1/16"=1'-0"

**BOSTON  
ARCHITECTURAL  
COLLEGE**

C-I STUDIO  
KELLY JEAN ARD

## THE STORY EXCHANGE

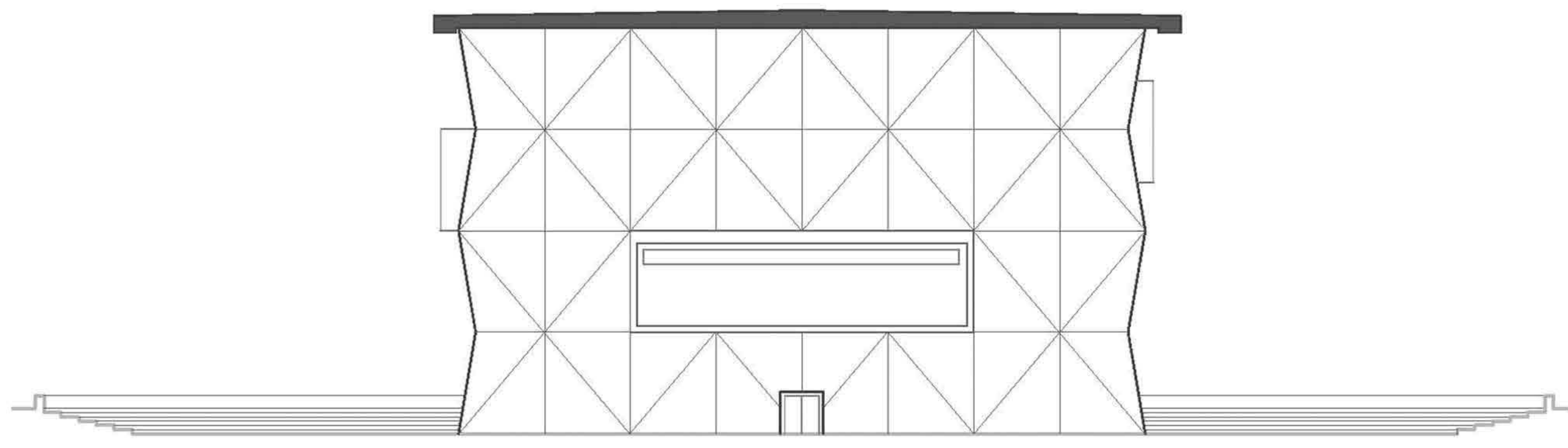
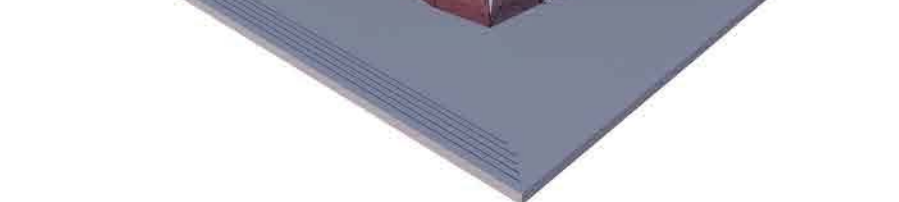
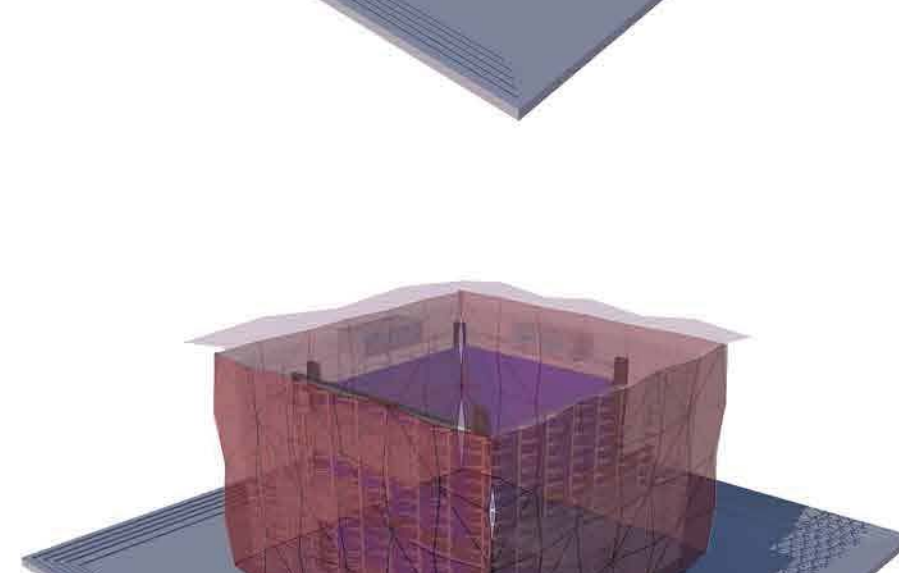
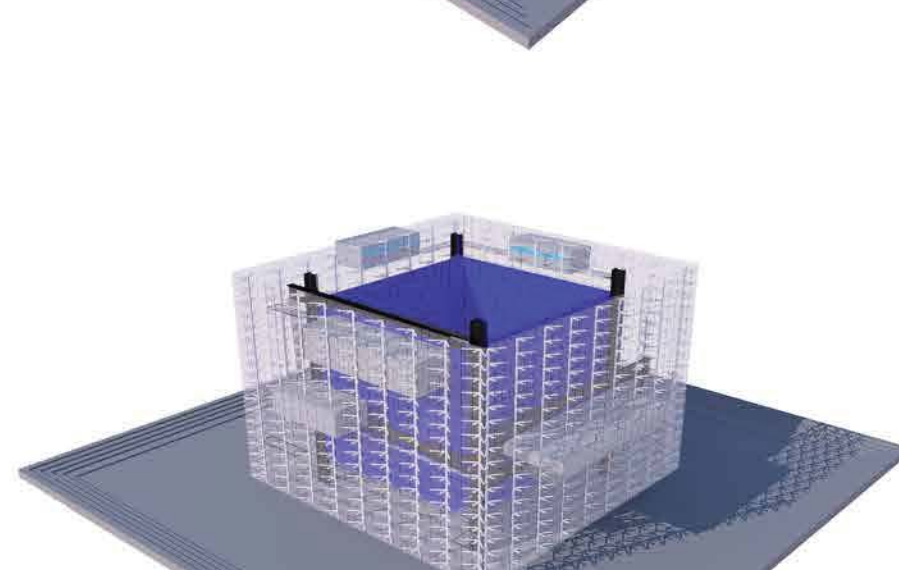
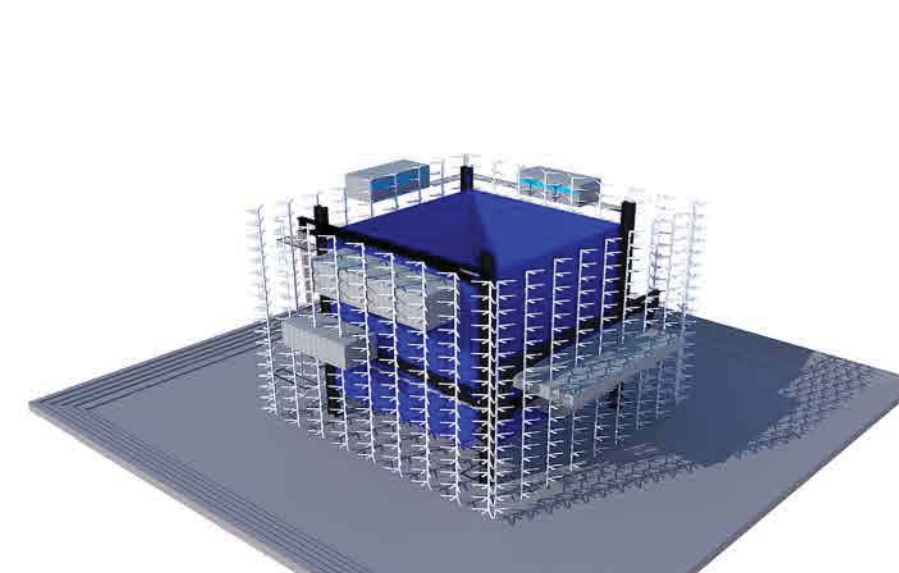
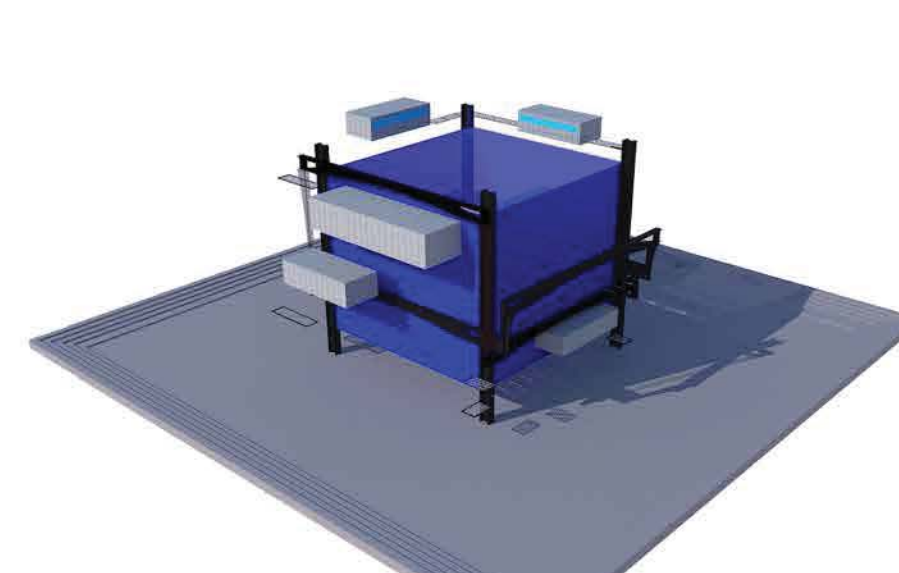
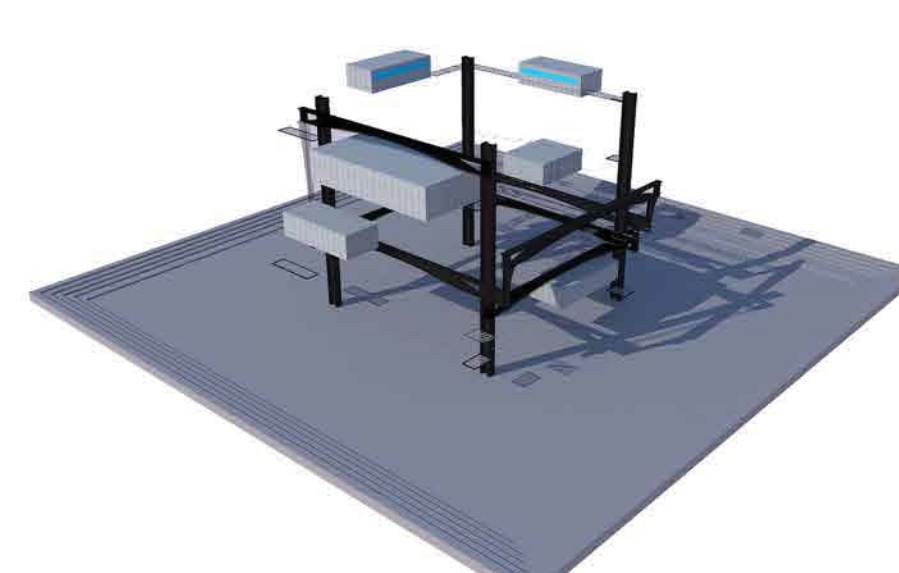
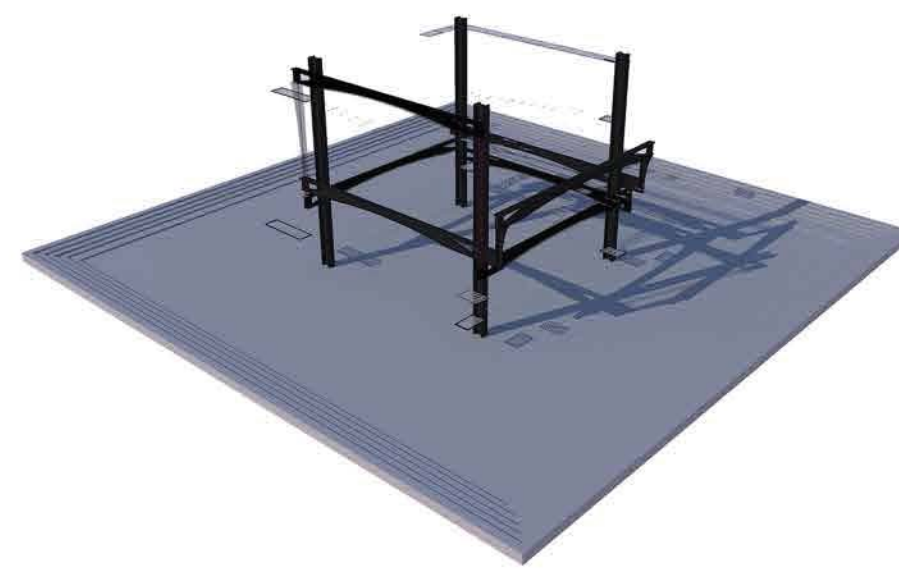
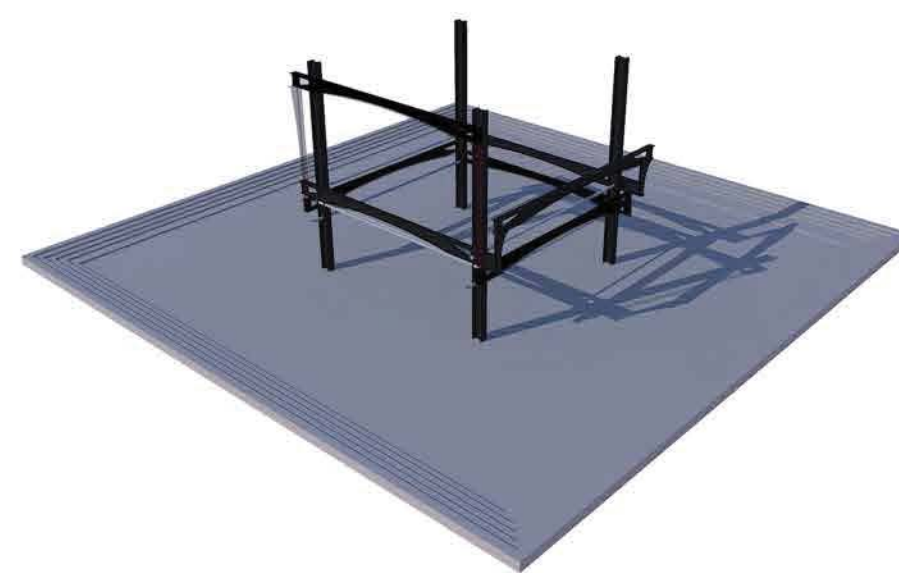
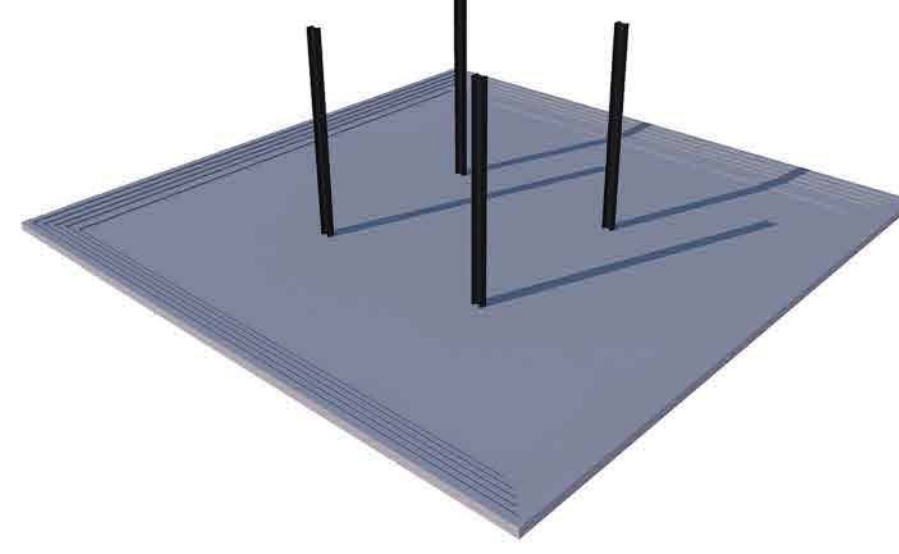
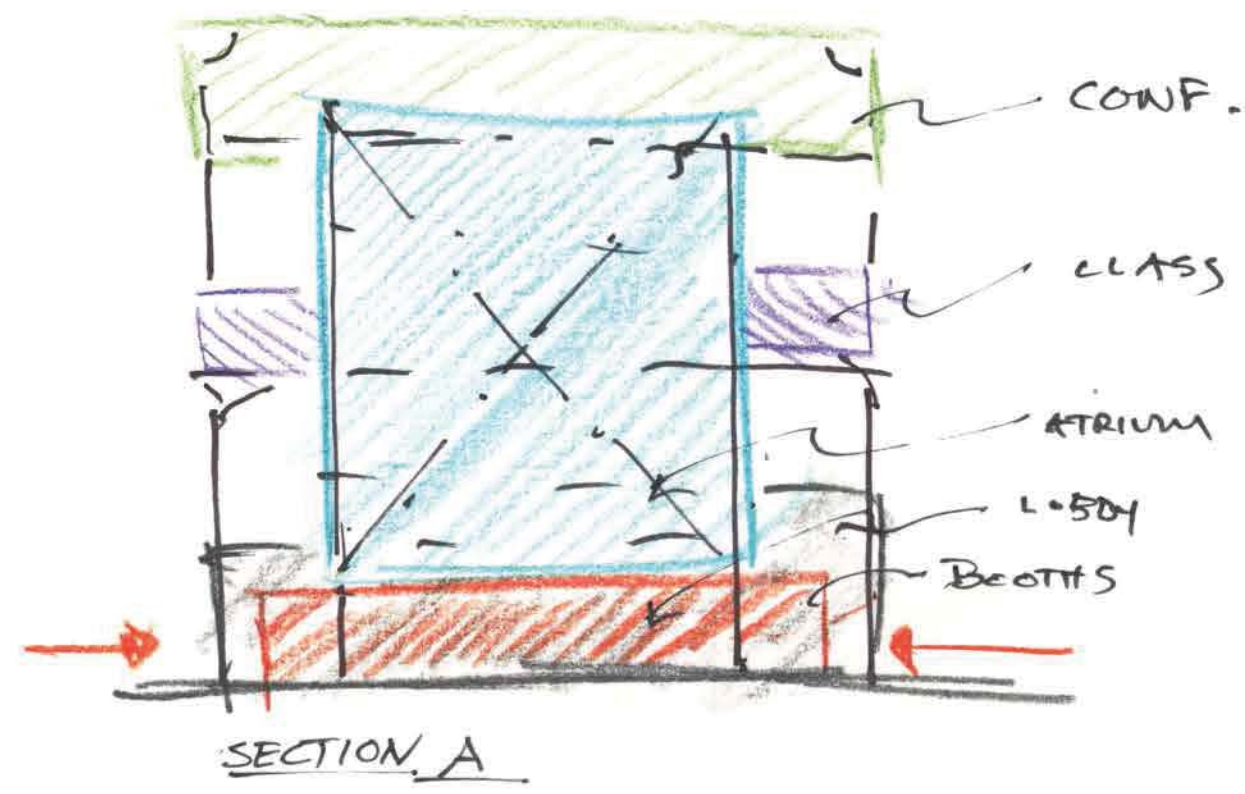
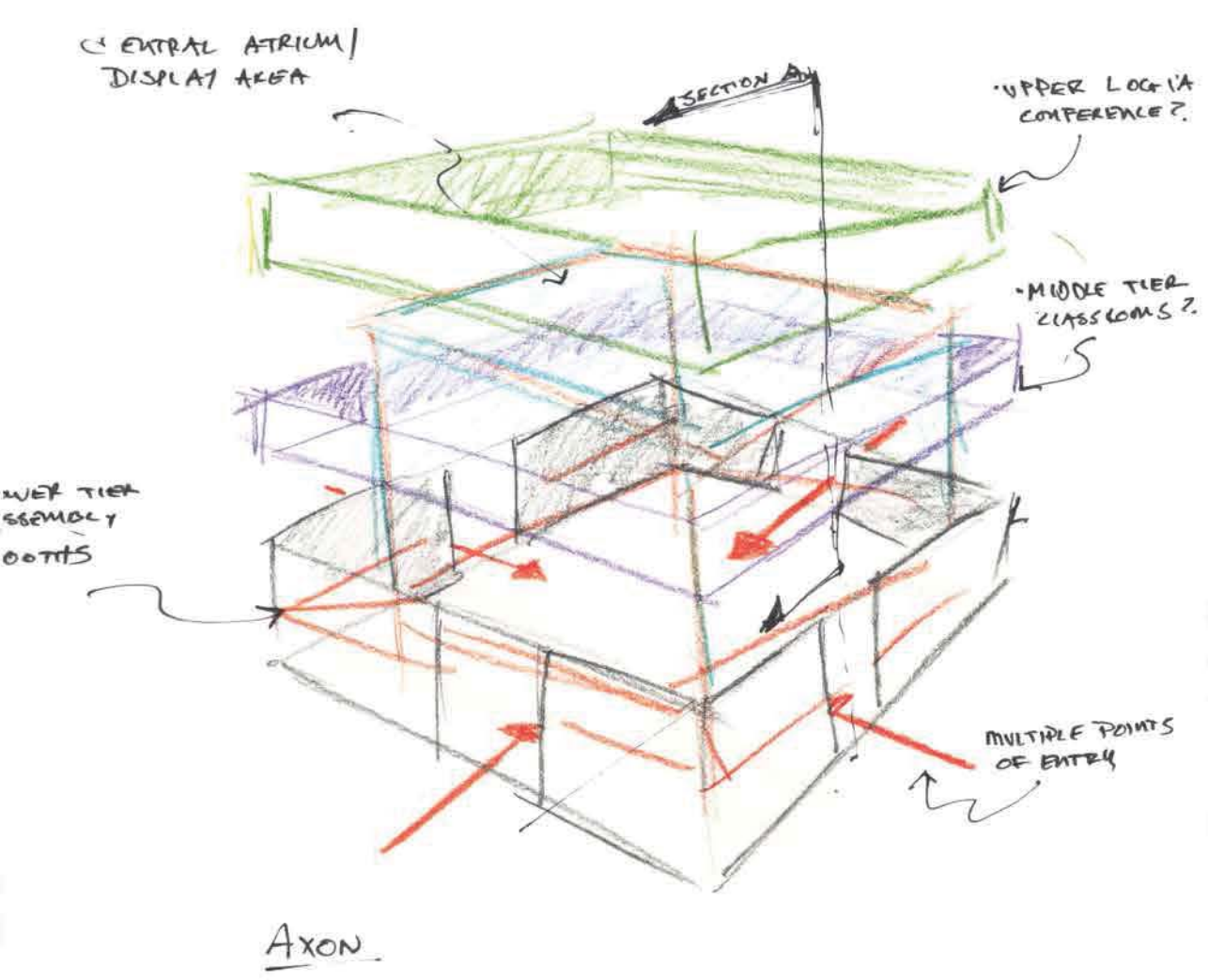
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DATE ISSUED:	MAY 18 2011
SCALE:	AS NOTED
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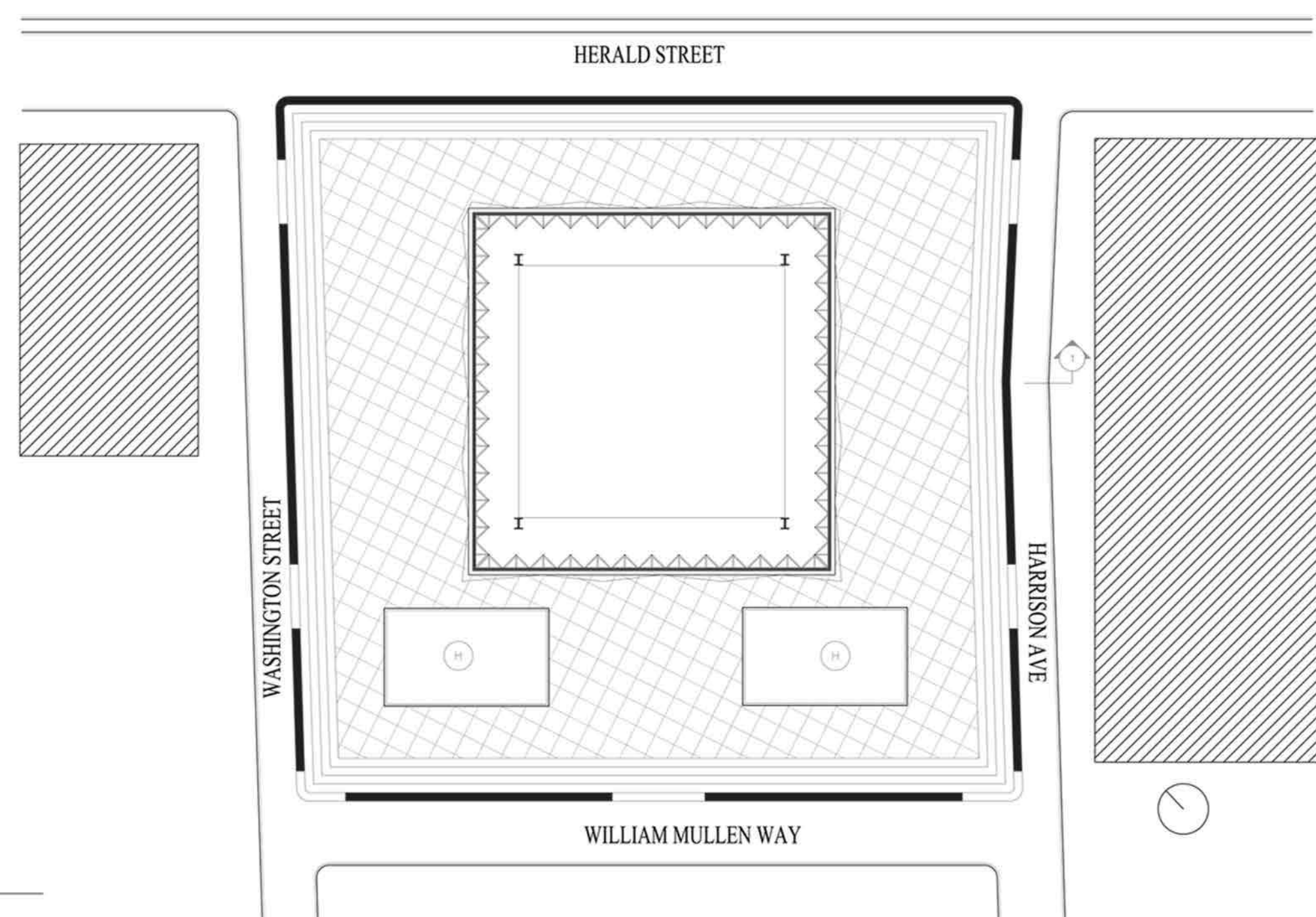
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**A SOUTHERN ELEVATION**



5 SITE PLAN

